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BRITISH MUSEUM.

A GUIDE

TO

THE SECOND VASE ROOM

IN THE DEPARTMENT OF

GREEK AND ROMAN ANTIQUITIES.

PART II.

PRINTED BY ORDER OF THE TRUSTEES.

1878.

Price Fourpence.

Arch.
143^{gi} Synopsis

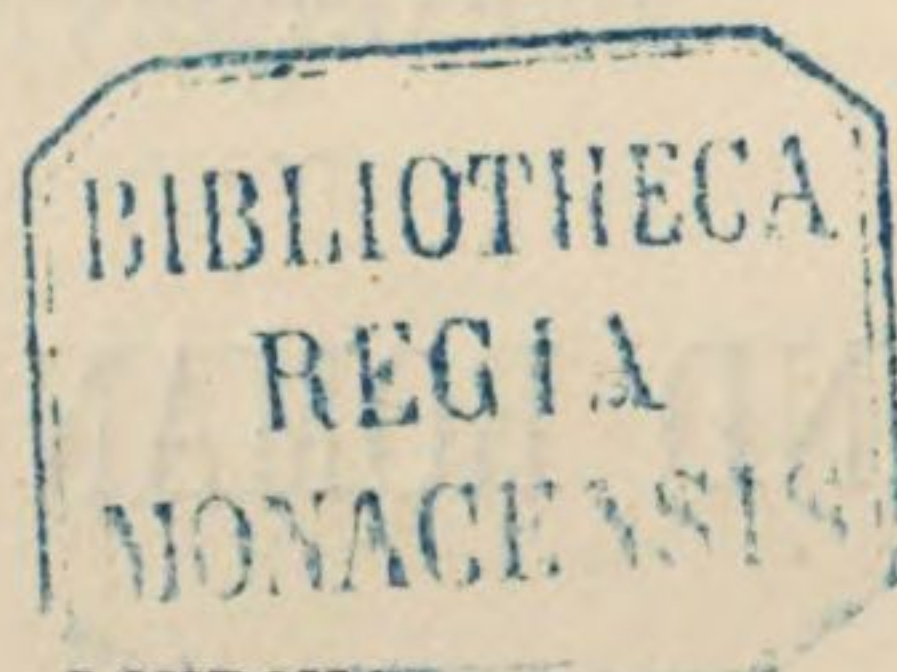
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SYNOPSIS OF THE CONTENTS
OF THE
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NOTE.

As changes in the arrangement of the Second Vase Room will from time to time take place, visitors are recommended to apply to the attendant in charge for information, should any difficulty occur in the identification of objects in this Guide. Certain works and collections are referred to in an abbreviated form, of which the fuller titles are as follow :—

<i>Annali d. Inst. Arch. Rom.</i>	Annali dell' Istituto di Corrispondenza Archeologica, Roma. From 1829 in progress.
<i>Arch. Zeit.</i>	Archäologische Zeitung, Denkmäler und Forschungen. Berlin. From 1849 in progress.
<i>Bullett. Arch. Nap.</i> .	Bullettino Archeologico Napolitano. 1842-8. New series, 1853-9.
<i>Bullett. Arch. Sard.</i> .	Bullettino Archeologico Sardo. Cagliari, 1855-59.
<i>Bullett. d. Inst. Arch. Rom.</i>	Bullettino dell' Istituto di Corrispondenza Archeologica, Roma. From 1829 in progress.
<i>Cat. Dur.</i>	De Witte, Description des Antiquités du Cabinet Durand. Paris, 1836.
<i>Compte Rendu</i>	Compte Rendu de la Commission Impériale Archéologique, St.-Pétersbourg. From 1859 in progress.
<i>C. T. N.</i>	C. T. Newton.
<i>E. B.</i>	Emil Braun.
<i>Fabretti, Suppl. Pte. Prima.</i>	Fabretti (A.), Primo Supplemento alla Raccolta delle Antichissime Iscrizione Italiche. Roma, 1872.
<i>F. L.</i>	François Lenormant.
<i>G. D.</i>	George Dennis.
<i>Gazette Arch.</i>	De Witte and Lenormant, Gazette Archéologique. Paris. From 1875 in progress.
<i>Gerhard, Ant. Bildwerke.</i>	Gerhard (E.), Antike Bildwerke. München, &c. 1828-1844. Plates 1829-1839.
<i>Harrison</i>	Harrison (C.), British Museum Photographs, with Introduction by Charles Harrison and a Catalogue of the Plates. London, 1872.
<i>J. R. S.</i>	J. R. Steuart.

- Jahn, Verhandl. d. k. sächs. Gesellschaft d. Wissensch.* Jahn (O.), Verhandlungen der königlichen sächsischen Gesellschaft der Wissenschaften. Leipzig.
- M.* Millingen.
- M. T.* Ancient Terracottas in the British Museum. London, 1810. Published by the Trustees.
- Millingen, Uned. Mon.* Millingen (G.), Ancient Unedited Monuments. Two parts. London, 1822-1826.
- Mon. d. Inst. Arch. Rom.* Monumenti dell' Instituto di Corrispondenza Archeologica, Roma. From 1829 in progress.
- Müller, Denkmäler* . Müller (C. O.), Denkmäler der alten Kunst. Göttingen, 1832. Pt. ii., continued by F. Wieseler. Göttingen, 1869.
- Musée Blacas* Panofka (Th.), Musée Blacas. 1830.
- Newton, Hist. Disc.* . Newton (C. T.), History of Discoveries at Halicarnassus, Cnidus, and Branchidae. London, 1862-3. Vol. i. plates; vol. ii. parts i. and ii.
- Panofka, Terracotten* Panofka (Th.), Terracotten des königlichen Museums zu Berlin. Berlin, 1842.
- R. Rochette, Peintures Ant. Inédites.* Rochette (R.), Peintures Antiques Inédites. Paris, 1836.
- S. & B.* Salzmann and Biliotti.
- Salzmann, Nécropole de Camiros.* Salzmann, Nécropole de Camiros, Pts. i.-ix. fol. Paris, 1871. Incomplete. The plates not numbered.
- Stephani, Compte Rendu* Stephani (L.), Compte Rendu de la Commission Impériale Archéologique, St.-Pétersbourg. From 1859 in progress.
- Stephani, Acad. Scient. Imp.* Stephani (L.), Academia Scientiarum Imperialis; Mélanges Gréco-Romains. St.-Pétersbourg, 1849. In progress.
- T.* Towneley Collection.
- T. B.* Burgon Collection.
- Walpole, Memoirs* . . Walpole (Rev. R.), Memoirs relating to Turkey. London, 1817. Vol. ii. is entitled "Travels in Various Countries of the East." London, 1820.

C. T. NEWTON.

DESCRIPTION OF THE SECOND VASE ROOM.

PART II.

GREEK TERRACOTTAS.

THE majority of Greek terracottas are small figures in the round, ranging in height from 4 in. to 12 in. Some few exceed these dimensions. These figures exhibit a variety of male and female types, some of which may be recognised as mythical personages, while to the majority no name has as yet been assigned; some seem mere studies taken from real life. They were generally cast in moulds, and afterwards retouched by the hand. Occasionally specimens occur which appear to have been modelled. Originally these figures were probably all painted, and some few still preserve their original colours. Many terracottas were doubtless votive offerings, and must be considered as separate figures; others formed part of larger compositions; in some cases these figures were attached to the surface of vases, and were then called *emblemata*. Compositions in relief are comparatively rare. These products of plastic art are found in every part of the Hellenic world, but especially in the tombs of Magna Græcia, which have yielded an immense variety of small figures. They have also been obtained by excavations in ancient cities, and especially within the precincts of temples. These figures are not to be regarded as elaborate works of art. They are modelled with great freedom, and sometimes a little carelessly; but in the attitudes, and in the composition of the drapery, they show a felicity and boldness of invention

which is well worthy of the attention of the modern artist. Many of them seem like sketches in clay, taken from the life, or studies and recollections of the works of great sculptors. When we consider that they were probably in most cases the cheap and common product of the mere modeller, *koroplathos*, we see how generally a knowledge of art must have been diffused among the Hellenic people. The British Museum contains a very fine collection of figures of this class, chiefly from Rhodes, Athens, Tanagra, the Cyrenaica, and Magna Græcia. The series of Greek terracottas commences, in Cases 44, 45, with an interesting collection of Archaic figures and animals, formed by Messrs. Salzmann and Biliotti at Kameiros, in Rhodes.

WALL CASES 44, 45.

The following are the most remarkable types:—

I. (1) Chthonian goddess, seated. On her head is a *modius*, over which is a veil falling over her shoulders; she wears a talaric *chiton*; her hands rest on her knees, over which the edge of the veil is drawn forward on each side. She is seated in a chair with a back and curved sides. Height, $5\frac{5}{8}$ in.

(2, 3) Two others. Same height.

(4) Another. The front of the *chiton* painted with vermillion; the veil yellow, the chair a dull red. Height, 5 in.

(5) Another. Same height.

(6) Another. Traces of colour on the dress and chair, the back of which reaches above the shoulders, projecting on each side. Height, $4\frac{1}{4}$ in.

II. (7) Veiled goddess, seated. Her hair rises over the crown, and is gathered into a thick cushion at the back; over it is a veil, the edge of which is drawn forward over the forehead, and which falls over the shoulders; the hands rest on the knees, over which the ends of the veil are drawn; the *chiton* is talaric. The sides of the chair are scalloped; the top rail of the back projects on each side of the shoulders. Traces of blue colour on the chair and veil, and of red on the lips and head. Height, $6\frac{1}{2}$ in.

III. (8) Veiled goddess, seated. The hair, arranged over the forehead in rows of small clustered curls, behind which is a veil drawn over a *stephanè*, falls over the

shoulders; in the ears are circular earrings; the *chiton* is talaric. The back of the chair is set at right angles to the seat; the top rail projects on either side of the shoulders; the feet rest on a projecting ledge. Height, $4\frac{1}{2}$ in.

(9) Another; similar.

(10) Another; slightly varied, and rather later in style. The hair is waved over the forehead. The sides of the chair are curved; the top rail is not shown. On two of these specimens the *chiton* and lips are painted red, the veil, face, and neck white; no earrings.

(11) Another; similar.

(12, 13) Two others; similar; rather smaller.

(14) Similar figure, seated on a cubical base.

(15) Veiled goddess, seated. Her seat has no back, the top overhangs the sides; her feet rest on a footstool projecting in front of the seat; her hands are placed on her knees; the veil falls from the back of the head over her shoulders; the *chiton* is talaric; on the seat parallel red lines on a white ground. Height, 9 in.

(16) Veiled goddess, seated. Her veil falls from the back of the head over the shoulders, and is drawn forward over the knees, on which the hands rest, each holding a fruit; the hair waved over the forehead. The front of the *chiton* is ornamented with red spots on a white ground; traces of red colour on the edge of the veil. Height, 6 in.

(17) Another; similar; the left hand, raised, draws forward the veil.

(18) Another; similar; the veil passes obliquely across the bosom; the hands on the knees.

(19) Another; similar. The veil passes obliquely across the bosom; the left hand, holding some round object, rests on the left knee; the right hand rests on the left wrist. Red colour on the edge of the veil. The four terracottas last described are freer in style than the other veiled figures in this class.

IV. (20) Seated veiled goddess, holding in her left hand a dove. Her veil falls from the back of her head over her shoulders; she wears a talaric *chiton*, with short sleeves, over which is a *diploidion*; her right hand rests on her right knee; with her left she holds a dove. Her dress is painted; the folds are represented by parallel ridges. The chair has a back, but no arms; her feet rest on a projecting ledge; the toes are slightly indicated. Height, 5 in.

V. (21) Veiled goddess, seated ; in her lap a lion. Her hair is waved over the forehead ; she wears a *stephanè*, behind which is a veil falling down the back, and drawn forward over the shoulders and upper arms ; the ends of this veil fall over the knees, arranged in symmetrical folds over a talaric *chiton* ; on the feet are shoes. She holds the lion with both hands in her lap ; his head, which looks to the front, is nearest to her left hand. The chair has a back at right angles to the seat ; the feet rest on a footstool. This terracotta has been cast from a mould which has lost its sharpness by use. Height, 9 in. Salzmann, Nécropole de Camiros.

VI. (22) Veiled goddess, seated on a cube, playing on a *tympanon*, which she holds in her left hand. Her veil falls from the back of the head over the shoulders and upper arms ; over her talaric *chiton* the edge of an upper garment is shown above the ankles. On the right side of the neck are traces of red colour. Height, $3\frac{1}{4}$ in.

VII. (23) Veiled goddess, seated, holding in either arm an infant. Her seat is a cube ; she wears a talaric *chiton* ; her veil falls from the back of the head over the shoulders and forearms ; the ends are drawn forward over the lap and knees ; the feet, which wear shoes, rest on a projecting ledge ; the face and the infant in left arm nearly destroyed. Height, $4\frac{1}{2}$ in.

VIII. (24) Veiled (?) goddess, seated in a chair. The hair waved over the forehead ; the back of the head covered with a veil or cap, on which are traces of red colour ; the figure clad in a talaric *chiton*, over which is a *diploïdion*, the *pteryges* of which are doubled up under the arms ; the hands rest on each side of the lap ; the fingers are indicated. On the edge of the *chiton* next the neck a trace of blue colour ; the feet, which wear shoes, rest on a footstool ; the back of the chair is at right angles to the seat. In a later style. Height, $6\frac{1}{2}$ in.

IX. (25) Seated goddess. On the head a *stephanos* ; hair waved, and falling in thick masses on each side of the neck, which has a necklace ; the figure clad in a talaric *chiton*, over which is a *diploïdion* ; the hands rest on the knees ; the legs broken away below the knees. The seat of the chair at right angles to the back. Later Archaic. Present height, 8 in.

X. (26) Seated goddess, headless. She wears a talaric

chiton, over which is a *diploidion* with *pteryges* coming down nearly to the ankles. The seat is curved at the back; the feet rest on a projecting ledge. Height, $4\frac{1}{4}$ in.

XI. (27) Veiled goddess, with *modius*, seated. Her hair, waved over the forehead, falls in long tresses over the shoulders; at the back of the *modius* a veil is vaguely indicated; her earrings are inverted pyramids; she wears a talaric *chiton* with looped-up sleeves; a mantle is cast over her left shoulder and lap; one end falls over the front of the chair on the left side; a *phialè mesomphalos*, held in both hands, rests on her lap; her feet, in sandals, with thick soles, rest on a footstool. The back of the chair at right angles to its base; the figure and chair painted white, the hair black. In a later style, with very few traces of Archaicism. Height, 10 in. *Castellani*.

XII. (28) Veiled goddess, seated. With her right hand she holds up some object to her bosom; the hair projects in a thick mass behind (as in type No. II.) under the veil, which is painted white, with traces of red. The figure wears a necklace of beads painted blue, a talaric *chiton*, and red shoes; alternate red and blue bands are painted across the legs and front of the seat. Left arm wanting; condition bad; style late. Height, $6\frac{1}{2}$ in.

XIII. (29) Draped Aphrodite, standing. With her right hand she draws on one side the skirt of her drapery; in her left she holds a dove against her bosom; she wears a talaric *chiton* trailing on the ground behind, over which is a *diploidion*, which passes obliquely across the back, leaving the left shoulder free. Her hair, waved over the forehead, falls in long detached tresses over her bosom and down her back; these tresses are arranged in parallel lines cut off square between the shoulders; a band passes over the top of the head behind the ears, in which are circular earrings. On the front of the *chiton* is a vertical stripe of red colour, and there are traces of red colour on the lips. The hips are narrow, and the body tapers downwards to the feet, which are naked, the left foot slightly in advance. Height, 10 in.

XIV. (30) Similar figure. The head surmounted by the mouth of an *alabastos*; the left ear concealed by a veil; the drapery arranged like that of No. XIII.; the left foot slightly advanced. The *chiton*, *diploidion*, and mouth of the vase have been painted red. This figure is very

similar to one found near Tortosa, in Phœnicia, which is, however, coarser in style. Height, $10\frac{1}{8}$ in. See Longpérier, Musée Napoléon III. pl. xxvi.

XV. (31) *Alabastos*, of which the upper part is fashioned as a bust of Aphrodite. The mouth of the vase surmounts the head of the goddess; her hair is parted, and waved over the forehead; the rest of her head is covered with a veil brought forward in a curved line over the sides of the neck and the shoulders; between the two curves of the veil appears the edge of the *chiton*. In her right hand the goddess holds a dove pressed against her bosom; the left arm hangs by the left side; in her ears are circular earrings; the breasts are hardly indicated. Height, $9\frac{3}{4}$ in.

(32) Another; similar. The ends of the veil are cut off nearly square above the breasts, above which hangs a pendant suspended from a necklace of beads; the outline of the left arm is hardly visible. Height, $8\frac{1}{8}$ in.

XVI. (33) Aphrodite-Persephonè(?), holding in her right hand a bird, and drawing forward with her left the skirt of her drapery. Her hair is waved over the forehead; the rest of the head is covered with a veil, the edge of which is raised by a *stephanè*, and which falls as far as the shoulders on each side of the neck. She wears a talaric *chiton* with sleeves, over which is a *diploidion* falling in long *pteryges*; on her feet are shoes. Height, $5\frac{3}{4}$ in.

XVII. (34) Persephonè. Her right hand holds a pomegranate flower between her breasts; her left hangs down by her side; on her head is a *stephanè*, behind which is a veil falling over her shoulders and down her back; she wears a talaric *chiton*, over which is a *diploidion*; the left foot slightly advanced. On a square plinth with a step. Later Archaic. Height, $8\frac{1}{8}$ in.

XVIII. (35) Similar figure. The right hand presses the thumb, index, and middle fingers against the left breast under the nipple. The head, neck, shoulders, and right arm of this figure have been much restored. The dress is a talaric *chiton*, with sleeves falling in very fine folds picked out with red colour; over this is a garment, perhaps the *epomis diplè*, fastened on the shoulders, and falling halfway down the calf with *pteryges* on the right side; it is gathered up in a fold below the waist like a *diploidion*; on the surface are remains of blue colour. In her left hand the figure holds out the skirt of this garment; her feet are

bare; the left foot slightly advanced. On the plinth are two horizontal red stripes. Height, 1 ft. $4\frac{1}{4}$ in. Salzmann, Nécropole de Camiros.

(36) Similar figure. The dress is a talaric *chiton*, over which is a *diploïdion* reaching to the waist, with *pteryges* falling down the right side, nearly to the ankle. The hair is arranged in formal rows of curls over the forehead; at the back of the head is a veil. The left hand draws forward the skirt of the talaric *chiton*; the left foot is advanced. Later Archaic. Height, 9 in. For this type, see Salzmann, Nécropole de Camiros.

(37) Another; similar. Head and neck wanting; traces of red colour on plinth and left shoulder; no step in plinth. Present height, $5\frac{7}{8}$ in.

(38) Another; similar; slightly varied in drapery. The *chiton* has sleeves; the hair over the forehead waved. Height, $7\frac{3}{4}$ in.

(39) Another; similar. Hair waved over the forehead, and falling in a thick tress on each side of the neck; the head is crowned with a *stephanos*. The left shoulder is covered with a mantle, the edge of which passes obliquely across the bosom over the *diploïdion*. Height, $8\frac{3}{8}$ in.

(40) Another. Over the forehead a single row of curls; the rest of the head covered with a veil. In bad condition. Height, $5\frac{3}{4}$ in.

(41) Two others; similar. In bad condition. Respective heights, $4\frac{3}{4}$ in. and $5\frac{3}{8}$ in.

(42) Another; similar. The hair, waved over the forehead, falls in long tresses on each side of the neck; the rest of the head covered by a veil, under which is the *stephanè*. A fold traverses the bosom obliquely; this seems to be the hem of the *diploïdion*, which has slipped off the left shoulder. Height, $5\frac{1}{4}$ in.

(43) Another; similar. The hair arranged in formal rows of curls; the rest of the head covered with a cap. Height, 3 in.

XIX. (44) Similar figure. The left hand raised towards the left breast; the right drawing on one side the skirt of the mantle, which nearly envelopes the body, passing over the left shoulder; the left foot is slightly advanced. From a much worn mould. Height, $9\frac{1}{8}$ in. For this type, see Salzmann, Nécropole de Camiros.

(45) Similar figure, veiled; with a mantle falling over

the left arm, and passing obliquely across the body. With her right hand she draws on one side the skirt of her talaric *chiton*, in her left she holds a fruit (?). In bad condition, and very indistinct. Height, $4\frac{1}{2}$ in.

(46) Another; similar. Head wanting. Height, $4\frac{1}{2}$ in.

XX. (47) Female figure, standing, with both arms close to the sides. The head is veiled; the body clad in a talaric *chiton*, over which is a mantle passing from the left shoulder obliquely so as to leave the right shoulder free. The figure tapers from the shoulders to the base in the Archaic manner. Height, $6\frac{1}{4}$ in.

XXI. (48) Female figure. Over the forehead a *stephanè*, behind which is a veil falling over the shoulders; a single tress of hair falls on her bosom on either side of the neck. She wears a talaric *chiton*, over which is a garment with *pteryges*, which is fastened on the right shoulder, and crosses the bosom obliquely, leaving the left shoulder free; her arms are close to her sides, and with her left hand she draws aside the skirt of her *chiton*, which is spotted with red on a white ground. The upper garment has been painted red; on either arm is a bracelet painted blue. Feet broken off. Height, $5\frac{7}{8}$ in.

XXII. (49) Female figure. On the forehead a band; the hair clusters on either side the temples; at the back of the head a veil. The figure is enveloped in a mantle, in which both hands are muffled; the left knee is bent; the right leg and thigh broken away. Not Archaic in character. Height, $7\frac{3}{8}$ in.

XXIII. (50) Draped female figure, probably Herè, stands with both arms placed by her sides. In her right hand she holds a *phiale mesomphalos*, in her left some object; on her head is a *stephanos*. Her hair, waved over the forehead, flows in long tresses on each side of her neck. She wears a talaric *chiton*, over which is a *diploidion* reaching to the hips, and gathered up under her girdle; her feet are naked; she stands on a tall plinth. Later Archaic. Height, $11\frac{3}{4}$ in.

XXIV. (51) Two draped female figures, seated side by side on the same seat. They wear talaric *chitons*; a *peplos* passes horizontally across their bodies, reaching as high as the bosom, and to the bottom of the calf of the leg. This same garment seems to be drawn round their backs and over their heads so as to form a hood. The arms are not

clearly indicated; their feet, placed parallel, rest on a footstool, the edge of which is painted red; the seat is white, with a red border. Height, $3\frac{3}{4}$ in.

XXV. (52) Female figure, playing on the *tympanon*, which she holds with her left hand, striking it with her right hand. A veil falls from the back of the head down to the ground, with a lappet passing over each shoulder, and falling in front down to the hips; under this is a talaric *chiton*, with a broad band down the front, and fine folds represented by zigzag lines; over the *chiton* an upper fold or *diploidion* reaching below the hips. The face, right shoulder, and feet broken away. Height, $5\frac{3}{4}$ in. Salzmann, Nécropole de Camiros.

XXVI. (53) Male figure, with lyre, *chelys*. The hair is arranged in formal curls over the forehead, and falls in long tresses on each side of the neck. He wears a mantle, which passes obliquely across his body, leaving the right side and shoulder free; in his right hand he holds the *plectrum*; his left, now worn away, has held the lyre; the left foot slightly advanced. Bad condition. Height, 5 in.

XXVII. (54) Male figure, half reclined; his left elbow on a cushion; in his right, which rests on his knee, he holds a *phialè*. The lower part of his body is enveloped in a mantle; his hair is long; the feet lie parallel; the face is turned to the front. Height, 3 in. by $3\frac{7}{8}$ in.

(55) Similar figure, much defaced, holds drinking horn in left hand; no *phialè* in right hand; half the face broken off. Height, $3\frac{1}{4}$ in. by $3\frac{5}{8}$ in.

(56) Similar figure. The left leg drawn under the right knee, which is raised. Holds a lyre, *chelys*, in left hand; no *phialè* in the right hand. In a later style. Height, $4\frac{1}{2}$ in. by $5\frac{3}{4}$ in.

XXVIII. (57) Herakles, half reclined. His left elbow rests on his bow-case, which has a blue border; in his left hand a drinking horn, *keras*, painted blue. He wears the lion's skin as a headdress; the lion's face covers the top of his head; its forepaws are knotted on his breast; a garment of some kind, white, with a red border, falls as low as the hips; his right hand rests on his right knee, which is bent; his left knee is bent at right angles to it; he looks nearly to the front; his face, left arm, and left thigh coloured red. On his right leg is a buskin painted white, with a red border. Height, $3\frac{1}{8}$ in. by 4 in.

XXIX. (58) Vase in the form of female figure, reclining. The left elbow rests on a cushion; the right hand rests on the right knee, which is bent nearly at the same angle as the left knee; the body is clad in a talaric *chiton*, which has been painted red; the hair falls in long tresses over the breast; the head is surmounted by the mouth of the vase; the left hand holds some object to the breast. Carelessly modelled. Height, $2\frac{3}{8}$ in. by 4 in.

XXX. (59) Naked boy, crouching, with left leg bent under him; his left hand resting on a plinth; his right hand resting on his right knee, which is bent; his head inclined towards his right shoulder, and thrown back. Height, 5 in.

(60) Another; similar. The right hand rests on the plinth in front of the right knee, which is bent; the head thrown back, and looking to the left. Much injured. Height, $3\frac{5}{8}$ in.

XXXI. (61) Similar figure, squatting; the forefinger of his right hand presses his lips. Height, 3 in.

XXXII. (62) Similar figure, seated. His right hand rests on his right knee, which is bent; his left on his left knee; his left leg and thigh rest on the ground, doubled back. On his head is a conical cap, *pilos*, painted white, his face and body are painted pink; on his chest are white flowers with a blue centre. Height, $4\frac{7}{8}$ in.

XXXIII. (63) Negro, crouching. His right elbow rests on his right knee; his head, inclined over his right shoulder, rests on his right hand; his left arm and hand rest on his left thigh, of which the leg is doubled back; the hair closely cut, the forehead running far back; traces of red colour in places. Height, $4\frac{3}{8}$ in.

(64) Similar figure; the position of the right leg slightly varied. Height, $4\frac{1}{4}$ in.

(65) Similar figure. Height, $4\frac{1}{8}$ in.

(66) Similar figure; broken at the base. Height, $3\frac{7}{8}$ in.

(67) Similar figure. His weight rests on his left leg doubled back; he leans forward, resting both hands clasped on his right knee, which is bent nearly at a right angle; his head rests on his hands. Height, $4\frac{1}{8}$ in.

XXXIV. (68) Grotesque figure in the same attitude. He has long pointed ears; on his head is a *stephanè*; his lips are full, like a negro's, but the features are rather those of a Satyr. Height, 4 in. Salzmann, Nécropole de Camiros.

XXXV. (69) Seilenos, squatting; his weight resting on his left leg doubled back. His right hand rests on his right knee; in his left hand a drinking horn, *keras*; he is bearded, and bald over the forehead; above each temple a projecting ear. Height, $3\frac{3}{8}$ in.

XXXVI. (70) Seilenos, squatting on his hams; resting a hand on either knee. This and No. XXXV. are Later Archaic. Height, 3 in.

XXXVII. (71) Seilenos, squatting on his hams, pressing his paunch with both hands; he is ithyphallic. Height, $3\frac{3}{4}$ in. For this type, see Salzmann, *Nécropole de Camiros*.

(72-75) Four similar figures, rather smaller; on two of them are remains of red colour.

XXXVIII. (76) Grotesque male figure, carrying on left shoulder a smaller male figure. Both wear on their heads a cap with a projecting brim, but are otherwise naked. The larger figure is very fat; his left hand presses against his abdomen which is protuberant and furrowed with horizontal wrinkles; from his left wrist hangs a square purse; his knees are bent forward, his face beardless. The smaller figure is naked, and appears to be a child. There are traces of red colour on this terracotta, which is modelled at the back, and, if Archaic, is a very late specimen. Height, $6\frac{1}{2}$ in.

XXXIX. (77) Vase in form of grotesque male figure, who places both hands on his projecting paunch. The hair is painted red; the head surmounted by the mouth of the vase, which has been painted green. He is beardless and youthful; he crouches with bent knees; on his feet are sandals, painted red. Later Archaic. Height, $5\frac{3}{4}$ in.

XL. (78) Vase in the form of a kneeling Satyr, who rests both hands on his knees. His head is surmounted by the mouth of the vase, painted red; his nose is very short and low on the bridge; the eyes large and staring, the mouth wide, the lips painted red; his beard extends from below his ears to his breast, where it tapers to a point; its surface is quite smooth; the hair was probably indicated by colour; over his forehead is a diadem; the ears long and pointed, painted red inside; his hair falls in a wavy mass cut off square between the shoulders; the left ear broken off. Later Archaic. Height, $6\frac{1}{8}$ in.

XLI. (79) Vase in the form of a naked male figure, kneeling; the palms of the hands resting on the knees;

the buttocks on the heels. The head is surmounted by the mouth of the vase; the hair falls in long detached tresses on the breast, and behind in a thick wavy mass cut off square between the shoulders. This figure has been painted red. Height, $6\frac{1}{8}$ in.

(80) Another; similar; the mouth of the vase broken off. Height, $5\frac{1}{8}$ in.

XLII. (81) Boy crouching, his right leg and thigh resting on the ground; his left knee, which is bent, supports his left arm; his right hand rests on his right knee. He wears a *pilos* with a brim, and a garment fastened on the right shoulder. Height, $3\frac{3}{8}$ in. Salzmann, Nécropole de Camiros.

XLIII. (82) Youthful male figure, mounted on a horse, whose left foreleg is raised. The body of the horse modelled in the round; his legs raised in relief on a plane set at right angles to the plinth, in order to support the group; the tail is shown only in outline, and must have been further indicated in colour. The body of the rider, from the left hip upwards, and his right thigh, are broken away. The horse's mane is hogged. Perhaps this terracotta represents a victor, *keles*, in a horse-race. The modelling presents no trace of Archaicism, and the terracotta is probably not earlier than the middle of the fifth century B.C. Length, $9\frac{1}{8}$ in. by $8\frac{1}{2}$ in.

XLIV. (83) Upper part of female figure, bearing on her left shoulder a smaller female figure; a veil is drawn round the heads and shoulders of both. This group has been thought to represent Demeter bringing back Persephonè from Hades (see Heuzey, *Monuments Grecs*, Association des Études Grecques, 1873, p. 7). The hair of the larger figure, is waved over the forehead; the veil, which covers the remainder of her head and that of the smaller figure, is drawn forward over the centre of the bosom by both her hands, on which the hands of the smaller figure rest. The figures are broken off below the elbows. Present height, $4\frac{1}{4}$ in.

(84) Fragment of similar group. On the hair of Demeter traces of red; her neck encircled by a red collar, in the centre of which is a *bulla*, painted yellow. Broken off at the bosom. Present height, $3\frac{1}{2}$ in.

XLV. (85) Hermes (?), riding on a ram. His hair is arranged over his forehead in a formal row of close curls;

he wears a *petasos* with a flexible brim; a *chlamys* hangs from his shoulders; he wears a jerkin reaching to the hips; both legs and arms of the rider and one side of the ram broken away. Length, $5\frac{1}{2}$ in. by $6\frac{3}{8}$ in. For the upper part of this group, see Salzmann, *Nécropole de Camiros*.

XLVI. (86) Male figure on a horse walking to the right. The rider wears a tall *pilos* with a lappet hanging down on either cheek, and a *chiton* reaching to the knees, above which is a *chlamys* hanging from the shoulders; his face turns to the front. Height, $4\frac{7}{8}$ in. Salzmann, *Nécropole de Camiros*.

XLVII. (87) Vase in the form of the head of Herakles, who is beardless. He wears the lion's skin; the face of the lion is drawn over the top of his head, so that the front teeth of the upper jaw rest on the forehead; the teeth of the lion's lower jaw overlap the jowl of Herakles; his chin comes between the two incisors; the top of his head is surmounted by the mouth of the vase. This terracotta has been coloured red. Height, 3 in.

XLVIII. (88) Vase in the form of a bull's head and neck with human face, probably a river-god. The face painted black, the lips red, the eyes left the natural colour of the clay. The beard, which runs back to the ears, and projects in a square mass beyond the chin, has a smooth surface; the right horn is painted black; the left is broken away; the inside of the ears and the mouth of the vase are painted red. Height, $3\frac{5}{8}$ in.

XLIX. (89) Vase in the form of a Siren. The top of the vase surmounts the head of the Siren; the human neck is set on to the shoulder of the bird; the hair falls in a mass of long tresses at the back; on each side of the neck three tresses fall on the shoulder of the bird, whose wings are closed; the tail square; the legs doubled up under the body; in the ears are circular earrings. Between the shoulders is a loop for suspension; the mouth of the vase is painted red; on the wings red, and on the tail and loop green colour. Length, 7 in. by 5 in.

(90) Similar vase. The eyebrows painted black; the eyes picked out with black; the lips red; circular earrings in the ears; the feathers of the wings and tail drawn in black on a white ground; red colour on the breast and pinions; the loop on the back red and green. Length, $4\frac{1}{2}$ in. by 4 in.

L. (91) Bird with human head, which is covered with a conical cap. Width, $3\frac{7}{8}$ in. by $2\frac{3}{8}$ in. E. Curtius, in *Archäol. Zeitung*, 1870, p. 10, thinks that in this terracotta we have the reminiscence of an early Asiatic type of Aphrodite, in which her head is combined with the body of the dove sacred to her.

(92) Another; similar; rather smaller.

LI. (93) Ape, seated; holding the *chelys* with his left hand. The right arm and both legs broken away. Height, $2\frac{3}{8}$ in.

LII. (94) Ape riding on a boar; left arm raised to head. Right arm, both legs of ape, and right side of boar broken away. Length, $5\frac{1}{4}$ in. by $4\frac{3}{4}$ in.

LIII. (95) Vase in the shape of an ape squatting. His hands clasped round his knees; round his neck a red collar; the front of the body and the hair have been painted black, the face white; the head surmounted by the mouth of the vase. Height, $3\frac{3}{4}$ in.

LIV. (96) Vase in the form of a lion's head. The mouth of the vase, now broken off, has been between the ears; the mouth of the lion is open, his tongue protruding; the lips, muzzle, tongue, and inside of ears painted red. The eyes are set very shallow; the face is marked with deep furrows and wrinkles to indicate the action of the muscles on opening the mouth. Height, 3 in.

(97) Lion, couching to the right, head to front; right ear broken away. Length, $4\frac{3}{4}$ in.

(98) Another; smaller. Traces of red colour under the flanks and ribs.

(99) Another; smaller; forelegs cut off.

These three lions have only one side of the body modelled.

(100) Ram, couching, with fore-legs doubled back; left side of the head broken away. Length, $4\frac{1}{2}$ in.

(101) Ram, standing; rudely modelled. Length, 4 in.

(102) Boar, standing; much broken. Length, $4\frac{3}{8}$ in.

(103) Another; right side of body broken away. Length, $3\frac{5}{8}$ in.

(104) Another; pierced under tail. Probably used as a rattle. Length, $3\frac{3}{8}$ in.

(105) Kid (?); hind-legs drawn up for a spring. Very rude. Length, 3 in.

(106) Cock; legs very short; pierced under body. Height, $6\frac{1}{2}$ in.

(107) Another; smaller; only rudiments of legs; pierced under body.

(108) Dove; legs rudimentary. Height, $3\frac{3}{8}$ in.

(109) Another; rather smaller.

(110) Tortoise. Length, $2\frac{5}{8}$ in.

(111) Another; rather larger.

(112) Land turtle; the head rudely modelled in a pyramidal form; pierced under chin. Length, $2\frac{3}{4}$ in.

(113) Vase in form of land turtle. The mouth of the vase on the back; red colour on one of the fins and the mouth of the vase. Length, $3\frac{1}{4}$ in.

WALL CASES 46, 47.

On the two uppermost shelves are terracottas said to have been found in tombs at Tharros, in Sardinia, with remains of the Græco-Phœnician period. They are coarse in execution, and appear for the most part to be rather Archaistic than Archaic. See Bullett. Arch. Sard. iv. p. 129, and Della Marmora, Voyage en Sardaigne, part ii. p. 515. (For the probable date of the remains from Tharros, see Helbig, in the Annali d. Inst. Arch. Rom. xlviii. p. 219.)

On the top shelf are two vases (114, 115) in the form of birds, and one in the form of an ape (116), rudely fashioned.

On the next shelf, Seilenos (117), crouching; a repetition of a type which occurs frequently in the Kameiros series, No. XXXVI., *ante*, p. 11. Height, $3\frac{1}{4}$ in.

(118) A seated goddess, with a *modius* on her head; the back of the chair projecting on each side of the shoulders; very closely resembles several types of Chthonian deities in Wall Cases 44, 45. Height, $6\frac{3}{4}$ in.

(119) Persephonè. Stands with the palms of her hands close to her sides; on her head the *modius*, from which a veil hangs on each side of her head; over her talaric *chiton* is a garment with sleeves reaching to the ankles, over which falls a broad fold nearly to the same length. Height, $8\frac{1}{8}$ in.

(120) A goddess, seated in a chair with a back; her hands resting on her lap; on her head a *stephanè*. Resembles type No. III. of the Kameiros series, *ante*, p. 2, and may be of the Later Archaic period. Height, $6\frac{1}{4}$ in.

(121) Persephonè, seated. On her head the *modius*, from

which a veil hangs behind, brought round her back over her lap; she wears a talaric *chiton*; in her right hand she holds a pomegranate fruit, in her left the pomegranate flower. Height, $7\frac{1}{2}$ in.

(122) Aphrodite. Stands holding in her right hand a dove between her breasts; she is draped to the feet; from her head a long veil falls down on each side to her feet; two long tresses fall on her bosom on each side of the neck. Very coarsely and imperfectly modelled. Height, $7\frac{1}{2}$ in.

(123) Female figure. Stands holding to her bosom with both hands a *tympanon* (?), over her forehead a diadem; long tresses fall on each side of the neck on to the bosom; she is draped to the feet; a deep groove round the waist marks the place of the girdle; a veil falls from the head down each side; the drapery is smooth, with no folds. Modelling rude. Height, 1 ft. $\frac{1}{4}$ in.

(124-126) Three similar figures; smaller.

(127) Naked female figure. Hands placed, one under each breast, as if to press them upwards; on her head is the Egyptian headdress called the *pschent*, the lappets of which fall on each side of the neck on to the bosom, where they are cut off square; they have been painted black; the body is naked, the shoulders wide, the hips narrow, the feet placed parallel. Height, 1 ft. $\frac{7}{8}$ in.

Nos. 123-127 seem all imitations of Egyptian reclining figures, such as were placed on the tops of mummy cases; they have no back, and are all modelled in relief on a plane represented by a narrow margin round them. The style of all is Archaistic.

(128) Draped female figure, Persephonè (?), standing. On her head a *stephanos*, in front of which a row of pomegranate fruits (?) set round; a veil falls on each side of her neck; both arms hang by her sides; in her right hand a fan (?). She wears a talaric *chiton*, over which is a *diploidion* fastened on either shoulder by a circular *fibula*. Height, $6\frac{1}{2}$ in.

(129) Similar figure; rather smaller. On her head the *modius*; a veil falls on each side of the neck; the right hand rests on the right thigh, but does not hold a fan. This figure and No. 128 are Archaistic and rudely modelled.

(130) Female bust, cut off below the breasts. On the head a *modius*, surmounted by a cup; the hair, waved over the forehead, falls in long tresses on each side of the neck;

a veil falling from the back of the head is drawn forward over the shoulders, crossing the bosom; under it is a *chiton*; circular earrings. Style late, with no trace of Archaicism. Height, $6\frac{1}{2}$ in.

On the next shelf are the following terracottas, mostly from Sicily:—

(131) Persephonè (?), standing, holding a pig; the hind legs in her right hand, the forelegs in her left. Her hair is waved over the forehead; on her head is a *modius*, from the back of which a veil falls on either side of the neck; she wears a talaric *chiton* with sleeves, over which another garment falls in front a little below the knees, and at the sides to the feet. Height, $9\frac{1}{2}$ in.

(132) Another; similar; smaller. The hair falls in long tresses on each side of the neck. *Kamarina*.

(133) Another; similar; smaller. *T*.

(134) Another; similar. No *modius* on the head, which is veiled. Height, 10 in. *Kamarina*.

(135) Persephonè, standing. On her head the *modius*, from which a veil falls from the back of her head below the shoulders, and appears to be drawn across the lower half of the body between the hips and the bottom of the calf. She wears a *chiton*, over which is a *diploidion*, with a fold doubled up under the girdle in front, and reaching below the hips at the sides. Her right arm is placed against her right side; her right hand holds a pig downwards by the hind legs; in her left hand she holds up a *cista* at the level of her neck. This figure has no back. Height, $9\frac{1}{2}$ in. *T*.

(136) Persephonè, standing. In her right hand a pig held downwards by the hind legs; in her left, which is pressed against her left breast, a pomegranate fruit (?). Her hair falls in long tresses on each side of the neck; she wears a talaric *chiton*, over which is an upper garment reaching from the base of the neck to the bottom of the calf; the feet parallel. Height, $8\frac{1}{8}$ in.

(137) Another; similar; smaller. No fruit in left hand.

(138) Another; similar. On the head a *modius*, from which a veil falls on each side of the neck; over the *chiton* an outer garment, which falls in a *pteryx* on each side nearly to the feet; the left arm hangs by the left side. *Kamarina*. Height, 8 in.

The following terracottas, Nos. 139–144, were obtained by Mr. Consul Dennis, at *Terranuova (Gela), in Sicily*:—

(139) Chthonian goddess, seated. On her head a *modius*, from which a veil falls over the shoulders; over the talaric *chiton* an upper garment falls as low as the knees, on which the hands rest; her seat, *diphros*, projects on each side. The modelling of this figure is very rude; the *modius* lower than in type No. I. of the Kameiros series, *ante*, p. 2. Height, $6\frac{3}{8}$ in.

(140) Seated Persephonè (?). On her head a *stephanos*, ornamented with pomegranate (?) flowers; the hair waved over the forehead, and falling in a thick tress on each side of the neck. The figure is clad in a talaric *chiton* with sleeves, over which is a *diploidion*; the hands rest on the skirt of the drapery on each side of the knees; the feet are placed parallel on a footstool. The figure sits on a cushion which projects on each side beyond the legs of the seat, which are shown in front in relief. Later Archaic. Height, $7\frac{1}{4}$ in.

(141) Another; similar; the legs of the seat not shown.

(142) Another; smaller; flowers not visible on *stephanos*.

(143) Seated goddess. The hair waved over the forehead; at the back of the head a veil, which falls on each side of the neck over the shoulders; the body is draped in a talaric *chiton*; the hands rest on the knees; the feet are parallel. Height, $5\frac{3}{8}$ in.

(144) Hermes Kriophoros, carrying a ram on his shoulders; he holds the forelegs in his right, the hind legs in his left hand. His hair, bound with a diadem, falls on each side of the neck; he is beardless; the ends of his *chlamys* hang below his arms on each side; his left foot is slightly advanced. Traces of blue colour on the ram's horns. Modelled in relief. Archaistic. Height, $7\frac{3}{4}$ in.

Below the Sicilian terracottas are various Archaic figures from Athens, Melos, and other places in Greece and Italy, which may be classed as Seated (Nos. 145–162) or as Standing Figures (Nos. 163–177).

(145) Female figure, similar to type No. I. in the Kameiros series, *ante*, p. 2. Height, $7\frac{7}{8}$ in.

(146) Veiled goddess, seated. The hair arranged in ridges over the forehead, behind which is a crescent-shaped ornament, the *polos*, from which a veil falls over the shoulders; the dress is a talaric *chiton*. The hands are placed on the knees, the feet parallel on a footstool; the

back of the chair reaches as high as the shoulders, where it projects on each side. Remains of blue colour on the *polos*, *chiton*, and chair, and of red on the left foot. The back of the terracotta flat. Height, $7\frac{1}{4}$ in. For a very similar figure, called Gaia by Gerhard, see his *Antike Bildwerke*, pl. 301, fig. 1; Panofka, *Terracotten*, pl. 2.

(147) Another, of a similar type. On the head a *stephanè* lower and painted red; the hair painted black, waved over the forehead, and falling in long tresses over the bosom; the face white, eyes and eyebrows black, lips red; the *chiton* white. Round the upper edge is a border picked out in red and black with a zigzag pattern, and remains of stripes down the centre of the body; the hands have been drawn in outline on the knees; the front of the chair painted red, the sides white. In fine condition. *Greece*. Height, 4 in.

(148) Another. The front of the chair has been painted red. Height, $3\frac{1}{2}$ in. *Bequeathed by Sir Wm. Temple*.

(149) Another. Height, $4\frac{3}{8}$ in. *Athens*. *T. B.*

The type of Nos. 146-148 is similar to No. III. in the Kameiros series, *ante*, p. 2.

(150) Goddess, seated on a seat, *diphros*, of which the upper part projects on each side. Her hair falls on each side of the neck; the body draped to the feet; the arms not indicated. Rudely modelled. Height, 4 in. *T.*

(151) Veiled goddess, seated. On her head the *modius*, from which a veil falls on each side of the neck; the hands resting on the knees; the back of the chair reaches to the shoulders; the arms curved; this terracotta has no back. Height, $5\frac{3}{4}$ in. *T.*

(152) Veiled goddess, seated. On her head the *modius*, round the base of which is a red stripe; on the top a line of blue. The figure is clad in a talaric *chiton*; the arms and feet are wanting; the chair has high, upright arms, reaching nearly to the line of the breasts, and a back reaching as high as the ears, with a top rail projecting on each side of the neck. On the left side of the top rail are letters in relief, which have been read *ΕΛΙΑ . . . ΘΕΚΕ* ([*M*]ηλία [*ἀνέ*]θηκε). The feet, now wanting, have rested on a footstool. Height, 7 in. *Ægina*. *F. L.* Published as Demeter Damia in *Archäol. Zeitung*, 1867, pl. 228, fig. 3.

(153) Veiled goddess, seated. On her head the *modius*,

from which a veil falls on each side of the neck; both hands hold a *phiale*, placed between the knees. She wears a talaric *chiton*, over which a *diploïdion* with *pteryges* falls as low as the hips. The seat is a chair with an upright back; traces of red colour on the back; the feet are parallel, and rest on a footstool. Later Archaic. Height, 5 in. *Bequeathed by Mr. James Woodhouse.*

(154) Two veiled goddesses, seated side by side, their hands on their knees; they wear talaric *chitons*. The figure on the left has long tresses falling over the bosom, and pointed shoes; a thick fold falls down the centre of her *chiton* between the knees; on the bosom of the other figure is red colour, probably indicating a *diploïdion*. The seat is a chair with curved arms. Height, 4 in. *T.*

(155) Two draped female figures, seated side by side. The one on the right is much smaller than the other. Her companion has her hair waved over the forehead, and drawn back into a conical knot behind; she wears a talaric *chiton*, over which is a *diploïdion*, which has slipped off the left shoulder and breast, its edge crossing the bosom obliquely from left to right; in her right ear is an earring in the form of a large disk; her right arm is bent, the hand broken away; her left hand rests on her left knee. The smaller figure wears a talaric *chiton*; her right arm is broken away; her left hand is advanced; the arm holds an object, possibly intended for a lyre, pressed against her side. The shoes of both figures are pointed; the seat has no back; the figures seem to be modelled in solid clay in the rudest manner. Height, 6½ in. *Melos. T. B.*

(156) Veiled seated goddess, pressing with her left hand against her bosom a young fawn; perhaps Artemis. The hair, waved over the forehead, falls in long tresses on the shoulders; a veil falls from the back of the neck over the shoulders. The figure is clad in a talaric *chiton*, over which is a *diploïdion*, reaching as far as the knees, and with an upper fold overlapping the bosom and upper arms; the right hand rests on the right knee. The *chiton* and *diploïdion* have been painted white; a fold passing down the centre of the body is painted red, and the upper fold of the *diploïdion* has a red border. The feet have shoes, and rest on a footstool; the seat has no back, and has traces of red colour. Later Archaic. Height, 8½ in.

(157) Veiled seated goddess, similar to type No. VIII.

in the Kameiros series, *ante*, p. 4. From a worn-out mould. Height, $4\frac{1}{2}$ in. *Kos. C. T. N.*

(158, 159) Two similar; smaller. One wants the head. *Carthage. Presented by J. Scott Tucker, Esq., 1876.*

(160) Seated goddess. Her hair falls in long tresses on the shoulders; on her head a high *kalathos* or *stephanos*, ornamented with three studs in relief; the thumb and fingers of her right hand press against the under side of her breast. She wears a talaric *chiton* with sleeves, over which is an upper garment, the *diploidion*, or perhaps the *epomis diplè*, which reaches nearly to the feet, with an upper fold overlapping as low as the waist. In her left hand she holds between her knees some object, perhaps a bunch of grapes. Her chair has a back, the upper rail of which is indicated by a projection on each side; under the seat on each side is a square aperture; her feet have shoes, and rest on a footstool. Later Archaic. Height, 9 in. *Tegea. F. L.*

(161) Female figure, holding out with both hands some object in front of the pelvis. The modelling being very imperfect, it is uncertain whether this figure is represented kneeling or sitting, or whether she is draped; her hair is gathered into a conical knot behind. Height, $2\frac{1}{8}$ in. Found in *excavations in the Troad*, and presented by *J. C. Brunton, Esq., 1856.*

(162) Seated veiled goddess. On her head a *stephanos* or a *kalathos*, from which a veil falls; her hands placed on her knees. She wears a talaric *chiton* with sleeves, over which is a *diploidion*. Her hair, which falls in long tresses on each side of her neck, is painted red; her *diploidion* white with a red border; on the neck are traces of a necklace; the feet rest on a footstool. The top rail of the chair is indicated by a projection on each side; the back of the head not modelled. From a worn mould. Archaistic. Height, $6\frac{1}{8}$ in.

(163) *Alabastos*, of which the upper part is fashioned as a bust of Aphrodite. Very similar to type No. XV. (32) in the Kameiros series, *ante*, p. 6. The outline of the left arm more distinct. Height, 10 in. *Italy. E. B.*

(164) Upper part of *alabastos*, fashioned as a bust of Aphrodite, holding to her bosom in her left hand a dove. Her hair, waved over the forehead, falls in a mass of tresses cut off square between the shoulders; two de-

tached tresses fall on the bosom on each side of the neck; in the right ear an earring in the form of a circular flower. The figure, which is cut off at the waist, probably by a modern hand, is clad in a *chiton* with sleeves over which is a *diploidion* fastened on the right shoulder, and slipped off the left shoulder, the edge passing obliquely across the bosom from left to right; the right arm is cut off at the elbow. Present height, $5\frac{1}{8}$ in. This type may be compared with a statue in the museum at Lyons, De Witte and Lenormant, *Gazette Archéologique*, 1876, pl. 31.

(165) Bust of Persephonè, holding in her right hand the flower, in her left the fruit of the pomegranate. A broad band, *ampyx*, passes across the upper part of the forehead; at either end of this band the hair is twisted back in wavy masses. The bust, which is cut off at the waist, is clad in a *chiton* with sleeves, over which is a *diploidion*; the folds of this garment or of a mantle symmetrically arranged fall in front of either shoulder; a seam is shown in the sleeve of the upper right arm. In the right ear an earring like a stud. The back of the bust not modelled. Later Archaic. Perhaps from *Locri in Southern Italy*. Height, $8\frac{1}{2}$ in. *Mon. d. Inst. Arch. Rom.* v. pl. 9, fig. 1.

(166) Persephonè, holding in her right hand the pomegranate fruit pressed against her bosom; with her left she draws on one side the skirt of her drapery. Her hair, arranged in two rows of formal tresses over her forehead, falls in a mass of tresses behind, reaching nearly to the waist, and cut off square; in front a single tress falls on each shoulder; her head is crowned with a *stephanè*, behind which a veil falls on her shoulders. She wears a talaric *chiton* with sleeves, over which is a *diploidion* with *pteryges* fastened on the right shoulder, and passing obliquely across the bosom so as to leave the left shoulder and breast free; the left foot slightly advanced. The back of this figure is modelled as carefully as the front. Height, 1 ft. 3 in. *Sicily. G. D.*

(167) Persephonè; similar type; the head wanting. The *pteryges* of the *diploidion* reach nearly to the feet; on the left side traces of red colour. Later Archaic. Present height, $4\frac{1}{8}$ in. *Turkish Archipelago. C. T. N.*

(168) Persephonè, veiled; holding in her right hand a fruit against her right breast, in her left another fruit at

the level of her waist; on her head the *modius*, from which a veil falls on each side the neck. She wears a talaric *chiton* with sleeves, over which is a *diploidion* reaching nearly to the knees. Later Archaic. Height, $4\frac{1}{2}$ in.

(169) Another; identical. Height, $4\frac{3}{4}$ in.

(170) Persephonè, holding in her right hand against her waist a wreath; with her left she holds the skirt of her drapery. The hair, waved over the forehead, falls in wavy tresses on each side of the neck. She wears a *chiton* trailing on the ground, over which is a *diploidion* fastened on the right shoulder, and passing across the bosom transversely from right to left, so as to leave the left shoulder and breast free; both the *diploidion* and the *chiton* have been painted red. Later Archaic. Height, $5\frac{5}{8}$ in.

This figure and Nos. 168, 169 are from *Melos*. *T. B.*

(171) Persephonè (?), pressing her right hand against her right breast, and holding in her left the skirt of her talaric *chiton*, over which is a *diploidion*. The type is similar to that of XVIII. (36) in the Kameiros series, *ante*, p. 7. Later Archaic. Height, $5\frac{3}{8}$ in. *Athens*. *T. B.*

(172) Female figure; on her head the *modius*, from which a veil falls on each side of the neck. She wears a talaric *chiton*, over which is a *diploidion* reaching nearly to the knees, which she draws up with both hands resting on her breasts; the right foot slightly advanced. Later Archaic. Height, 8 in.

(173) Female figure. Her hair, arranged in a double row of curls over the forehead, falls in long tresses on each side of the neck; on her head the *modius*, from which a veil falls behind. She wears a talaric *chiton*, over which is a mantle covering the arms as low as the wrists, and falling in straight parallel folds nearly to the feet; the hands are placed against the body on each side of the pelvis. Archaistic. Height, $6\frac{3}{4}$ in. *Blacas*.

(174) Another; similar. The hands about the level of the waist. Archaistic. Height, $5\frac{5}{8}$ in. *Bequeathed by Mr. James Woodhouse*.

(175) Female figure; on the head a *stephanè*. Her hair falls in a wavy mass, cut off square between the shoulders; two detached tresses fall over the bosom on each side of the neck. She wears a talaric *chiton*, over which is a mantle which covers the left arm to the wrist; her left hand presses against the centre of the body below the

waist; the right arm is entirely concealed under the mantle. Archaistic. Height, 5 in. *Bequeathed by Mr. James Woodhouse.*

(176) Female figure; both arms placed close to the sides. On the head a *stephanos*, from which a veil hangs behind; the body clad in a talaric *chiton*, over which is a *diploidion*; the body thrown back on the heels; the right leg slightly advanced, the knee bent. Similar in type to No. XX. in the Kameiros series, *ante*, p. 8. Archaistic. Height, $9\frac{3}{4}$ in.

(177) Another; similar; ruder. Height, $8\frac{1}{2}$ in. *Benghazi. G. D.*

(178) Female figure, cut off at the waist. The hair waved over the forehead, and covered with a veil at the back; on the front of the body a *diploidion* fastened on the shoulders; the arms scarcely indicated. Height, $4\frac{3}{8}$ in. Later Archaic. *Athens. T. B.*

(179) Female head; the hair arranged in regular rows of curls on the forehead, and falling in tresses on each side of the neck; on the head a *stephanos*. Later Archaic. Height, 4 in. *Bequeathed by Mr. James Woodhouse.*

(180) Female (?) head. The hair in a regular row of curls over the forehead, behind which it is covered by a veil; the back of the head broken away; the face long and narrow; the outer corners of the mouth and eyes incline upwards. Height, 4 in. *T.*

(181) Male figure, reclining. A cushion supports his left elbow; his right arm rests on his right thigh which is bent towards his body; his left leg and thigh rest on the ground, drawn up under the right leg; the action of the hands shows that something has been held in them. A mantle covers the lower part of his body as far as the waist, and, passing round the back, falls in front over the left shoulder. Over his forehead the hair is arranged in two formal rows of curls, and is gathered into a plait behind, which encircles the head at the junction with the neck; on the head is a conical cap. On a plinth. Length, $7\frac{1}{8}$ in. Found in *excavations in the Troad.* *Presented by J. C. Brunton, Esq., 1856.*

(182) Upper part of Herakles, reclining on his left elbow. He is bearded, and wears the lion's skin, the face of the animal covering his head, the forepaws knotted round his neck, the skin coming round either side from the back,

and girt at the waist. Under the left arm an *askos* (?); the right fore-arm has been raised, but is broken off below the elbow; the body is broken off at the hips. Later Archaic. Present length, 3 in. by $4\frac{1}{2}$ in. in height. *Athens*. *T. B.*

(183) Seilenos, squatting; a hand on each knee. He is bald and bearded; the eyebrows strongly marked. Same type as No. XXXVI. in the Kameiros series, *ante*, p. 11. Not Archaic. Height, $3\frac{1}{4}$ in. *Athens*. *T. B.*

(184) Naked male figure, squatting, placing both hands on his projecting paunch. Along the left cheek a line, which seems to mark the outline of a beard supplied in colour; the hair falls behind in a mass of tresses cut off square between the shoulders. Height, 3 in. *Melos*. *T. B.*

(185) Another; similar. No beard. Height, 3 in. *Terranuova (Gela), in Sicily*. *G. D.*

(186) Another; similar. No beard. Height, $3\frac{1}{4}$ in.

(187) Another; similar. On the head, a pointed cap with a ridge like the crest of a helmet; the hair cut off square between the shoulders; no beard. Height, $3\frac{1}{8}$ in. *Melos*. *T. B.*

(188) Another; similar. On the left shoulder is seated an ape, placing both hands on the head of the male figure. No beard; hair cut off square between the shoulders. Height, $3\frac{5}{8}$ in. *Melos*. *T. B.*

(189) Vase in form of a Siren. The mouth of the vase surmounts the head of the Siren; on either side of the neck long tresses fall over the shoulders of the bird; wings closed. On the back has been a loop for suspension, broken off. Very similar in type to No. XLIX. of the Kameiros series, *ante*, p. 13. Length, 6 in. by $4\frac{1}{4}$ in.

(190) Female head. Over the forehead formal rows of curls; the head has been surmounted by an ornament which, with the back of the head, is broken away; in the left ear a circular earring. Wants the neck. Height, $2\frac{1}{2}$ in.

(191) Head of bearded Dionysos. Over the forehead three formal rows of curls; behind, the hair falls in a mass cut off square at the nape of the neck. Archaistic. Height, 2 in. *Melos*. *T. B.*

WALL CASES 48, 49.

On the top shelf of these cases is a row of figures of the Roman period, discovered at Halicarnassus, on the site of a temple of Demeter and Persephonè. Those exhibited are only a small portion of the whole series, several hundreds of which were found lying packed in layers under the ruins of a vaulted chamber, assorted in types like articles in a shop. The following are the principal varieties of types:—

(192) Aphroditè, of an Archaic type; draped to the feet. In her right hand a dove; her left draws aside the skirt of her *chiton*. Height, 6 in.

(193) Demeter, or Gaia Kourotrophos, veiled; holding an infant in her arms. Height, 5 in.

(194) Cybelè. In her lap a lion. Height, $6\frac{1}{4}$ in.

(195) Persephonè, holding a pomegranate fruit. Height, $4\frac{3}{4}$ in.

(196) Persephonè, or a priestess, holding a young boar. Height, $5\frac{3}{4}$ in.

(197) Draped female *kanephoros*. Height, $8\frac{3}{8}$ in.

(198) Draped female *hydphoros*. Height, $8\frac{1}{4}$ in.

(199) Bearded Dionysos. Height, $5\frac{1}{8}$ in.

(200) Youthful Dionysos. Height, 7 in.

(201) Nemesis, winged and draped. In her right hand her sling. Height, $7\frac{3}{8}$ in.

For a fuller account of these terracottas, see Newton, *Hist. Disc.* ii. part i. pp. 325–332, and *ibid.* i. pl. xlvi.

On the shelves below are a number of terracotta figures of the finest period of art from Athens, Melos, and other localities, among which may be particularly noticed:—

(202) Marsyas, playing on the double flute. Height, $4\frac{1}{8}$ in. *Melos. T. B.*

(203) Eros, playing with a goose. Height, $2\frac{1}{4}$ in. *Athens.*

(204) *Kanephoros*, holding up a high *kanè* with both hands on her head. Height, $6\frac{3}{4}$ in. *Melos. T. B.*

(205) Cybelè, on a throne; Hermes, standing on a lower step, on the left, with a lion at his side; on the right has been a group of which only the lower part of a draped female figure remains. Height, 6 in. *Temple of Apollo, Kalymna. C. T. N.*

(206) Pan, playing on the *syrinx*, which is painted yellow. Height, 7 in. *Leukas. T. B.*

(207, 208) Two figures, representing Ganymedes (?),

carrying a cock in his left hand; a *chlamys* hangs down his back. One of these wears a myrtle wreath. Height, 1 ft. $1\frac{1}{4}$ in. and $10\frac{1}{4}$ in. Both from Thespiæ in Bœotia. For a similar figure of Ganymedes, also from Thespiæ, see Gazette Arch. i. pl. 24.

(209) Eros, playing on a ten-stringed lyre, which has a square base. His head leans over the lyre, which he strikes with his right hand; he moves to the right. A *chlamys* hangs at his back and over his right arm; on his head a thick crown(?); on the body traces of red colour; the tip of right wing broken off. Height, $8\frac{3}{8}$ in. *Tanagra*.

WALL CASES 50, 51.

Cases 50, 51 contain terracotta figures from the Cyrenaica, chiefly from tombs at Euesperitæ (Benghazi). These terracottas have been acquired for the Museum through Messrs. Werry, Crowe, and Dennis, successive vice-consuls at Benghazi. They probably all belong to the same late and refined period of Greek art as the terracottas and vases found in the *tumuli* at Kertch. Among them are a number of draped female figures, remarkable for the grace and beauty of the designs, and the fertility of invention shown in the composition of the drapery, on which, in several examples, the original colours are still preserved. The following deserve special notice:—

(210) Female figure, draped and seated. She wears a *stephanè*, below which her hair is waved over the forehead; both hands rest on her knees. The same as type No. III. in the Kameiros series, *ante*, p. 2. Height, $5\frac{3}{8}$ in.

(211) Persephonè, or a priestess, holding in her right hand a pig, in her left a shallow basket with pomegranates and other fruits. She wears a talaric *chiton* and mantle; her hair is gathered up into a high top-knot. Height, 1 ft. $5\frac{3}{4}$ in. *Crowe*.

(212) Persephonè, or a priestess, holding in both hands a pig, in front of her waist; within her left arm is a torch. She wears a crown or *stephanos* ornamented with rosettes, a talaric *chiton*, and a mantle; a veil falls down from the back of her crown. Height, 1 ft. $\frac{1}{4}$ in. *Crowe*.

(213) Draped female figure; on her head a *kalathos*. She wears a mantle, under which is a talaric *chiton*, fastened

on each shoulder by a circular clasp. On her bosom is a sort of oblong breast-plate, composed of twelve pomegranates (?), arranged in three rows, four in each row. Of this singular type are several specimens. Height, $11\frac{3}{4}$ in.

(214) Draped female figure, hieratic type, perhaps Hera. On her head is a very high crown; she wears a talaric *chiton*, over which falls a garment halfway down the legs, with an upper fold reaching to the waist. The arms are placed close to the sides after the Archaic manner. Height, $9\frac{1}{2}$ in. *Teucheira*. *G. D.*

(215) Nude female figure, cut off below the hips; arms cut off above the elbows; on her head a *modius*; probably Aphrodite. Height, 9 in.

(216) Draped female figure, seated in a chair, holding on her knees an oblong *pyxis* or *kista*; on her head a *kalathos*. Height, $6\frac{3}{8}$ in.

(217) Aphrodite; lower half of the figure draped. Her right elbow rests on a *stelè*, on the top of which is a small figure of Eros; on her head is a thick crown, apparently of flowers; her mantle has been painted white, with a green border. Height, 1 ft. $\frac{3}{8}$ in. *G. D.*

(218) *Astragalizusa*. Draped female figure crouching, and probably belonging to a group of two *astragalizusæ*, like that on Case B. Height, $3\frac{3}{8}$ in.

(219) Group of two draped female figures, one of whom is carrying the other on her back. This type is supposed to represent Demeter bringing back Persephonè from Hades. See Schöne's *Griechische Reliefs*, pl. xxxvii. No. 146. Height, 5 in.

(220) Draped female figure, carrying in her right hand a bunch of grapes, in her left a basket of fruit. Headless. Height, $4\frac{3}{4}$ in.

(221) An ape, playing on the harp called *trigonon* or *magadis*. Height, 4 in.

(222) A figure, driving two cocks harnessed to a chariot. Height, $2\frac{7}{8}$ in.

(223) A female dancer or hierodule, in a *chiton* reaching to the feet. Height, $6\frac{1}{2}$ in.

(224) Eros occurs in various types, playing with a dog or a swan, bestriding a dolphin or a horse, leaning on an *amphora*, or embracing Psychè. There are also a number of female figures which appear to be Muses.

In the lower part of Cases 50, 51 are the following vases,

ornamented with moulded reliefs, which have been plated with silver:—

(225) An *amphora*, round the body of which is a combat of Greeks and Amazons. Height, 1 ft. $8\frac{1}{4}$ in.

(226) A *krater*, with a moulded frieze round the body, composed of two groups repeated. Height, 1 ft. $11\frac{3}{4}$ in.

(227) An *amphora*, ornamented with heads of Herakles moulded in relief under the handles; on the shoulder is a head in a Phrygian cap between two pairs of dolphins. Height, 1 ft. $\frac{3}{4}$ in.

(228) An *oinochoè*, the handle formed by the figure of an athlete. Height, $10\frac{3}{4}$ in.

(229) *Phialè*; in centre, head of Herakles in relief within floral border. Diam. $9\frac{5}{8}$ in.

(230) Another *phialè*. In the centre a relief representing Herakles, seated; a winged female figure holds towards him a box containing fruits; opposite him is a female figure seated on rocks. Diam. $9\frac{5}{8}$ in.

All these vases were found in a tomb in the necropolis of Bolsena, on the estate of the Marchese Gualterio, together with some other vases. See Klügmann, *Annali d. Inst. Arch. Rom.* xliii. pp. 1–27; tav. d. agg. B, C; *Mon. d. Inst. Arch. Rom.* ix. pl. 26. They have all been plated with silver, and have been evidently designed in imitation of real silver vases. They probably belong to the latest period of Greek fictile art. *Castellani*.

WALL CASES 52, 53.

(231) *Krater* of unusual size, with two handles. At the lower insertion of each handle, a female mask and a horse's head projecting; at the upper insertion inside, a female mask set in a frame of ivy leaves. The mouth of the vase is decorated with two winged female masks, wearing ivy wreaths. Diam. 1 ft. $9\frac{1}{4}$ in. *Ruvo. Castellani*.

(232) Female bust rising from calyx of flower. Height, $9\frac{1}{2}$ in. *Canosa. Castellani*. Hübner, in Winckelmann's *Festprogramm*, 1873, pl. 3, fig. 6.

(233) Circular vase, of which the cover is in the form of a truncated cone. The lower part of the vase is enriched with arabesques in relief, in which very small Cupids are flying among tendrils; at intervals are winged female masks. On the cover two female figures have been

painted on a pink ground. One of these is nearly obliterated; the other wears a white *chiton* reaching to the feet; her hair is painted brown; she advances her right hand towards some object between her and the other figure; between them may have been a sepulchral *stelè*. The mode of painting on this vase is very rare in Greek fictile art. The design is thought by R. Rochette (*Peintures Ant. Inédites*, p. 431) to have been painted in wax. Diam. 1 ft. 4½ in. *Centuripæ, in Sicily*. Cat. Dur. Nos. 1553 and 1559. Compare the fragments of the same or a very similar vase, Panofka, *Terracotten d. k. Museums zu Berlin*, pl. lxiii.

In the lower part of the case are:—

(234) Vase in the form of a female head, wreathed with ivy, and wearing earrings in the form of rosettes, with pendants in the form of inverted pyramids. From the crown rise the three necks of the vase. Height, 1 ft. 8 in.

(235) Similar vase. The neck of the vase rises from the crown of the head; on either side is a head issuing from leaves. Height, 1 ft. 3 in.

These two vases were found at *Calvi (Cales)*, near Capua, and are engraved, *Mon. d. Inst. Arch. Rom.* v. pl. 53, 54.

In this case are a number of *rhytons* and jugs in the form of a human head, among which may be noticed (236) a jug in form of youthful head of Pan with goat's horns (height, 8⅞ in.); (237) jug in the form of a male head with a Persian cap (height, 11⅝ in.); (238) *rhyton* terminating in a lion's head, round the cup in relief a Gryphon attacking an Arimasp; (238*) *rhyton* terminating in fore part of Pegasus (height, 7½ in.). *Bequeathed by Sir Wm. Temple*.

On the uppermost shelf:—

(239) *Askos*, surmounted by three winged female figures, of which the middle one holds in her right hand an *alabastos*, in her left a *phiale*; in front a winged Gorgon's head between the fore parts of two horses springing forward. Height, 2 ft. 2¾ in. See similar *askos* on Table Case H. *Canosa. Castellani*.

(240) Similar *askos*. The central female figure has no wings. Height, 2 ft. 1¾ in. *Canosa. Castellani*.

(241) Between these *aski* is a draped female figure, Hera (?), clad in a talaric *chiton*, over which is wound a mantle with studs on the border; on her head is a *stephanè*. *Found in the temple of Athenè Polias at Priene*. Height, 1 ft. 6⅞ in. *Presented by the Society of Dilettanti, 1870*.

WALL CASES 54, 55.

On the uppermost shelf:—

(242, 243) Two terracottas in the form of female heads on each of which stands a winged female figure, Victory (?), flanked on each side by a small female head issuing from the calyx of a flower. One of the winged figures holds in her right hand a deep cup, in her left a dove; the other holds in her left a dove. Their *chitons* have been painted pink and blue. On their heads is a *stephanè* radiated with leaves. The large heads on which these figures stand are ornamented with a similar radiated *stephanè*. A handle attached at the back of the Victories rises above their heads; but these terracottas could not have been used as vases, as they have no mouth, and are open at the bottom. They were evidently designed merely for ornament. Height, 2 ft. 9 $\frac{3}{8}$ in. and 2 ft. 10 $\frac{1}{4}$ in. *Cales* (?). *J. R. S.* For an engraving of one of these terracottas, see Birch, *Hist. Pottery*, 2nd ed. 1873, p. 120.

On the next shelf:—

(244) Aphroditè. In her right hand she holds a vase for unguents, in her left a dove; she wears a talaric *chiton*, over which is a *diploidion* reaching to the hips, painted blue and pink; her head is encircled with a fillet from which leaves radiate. Height, 1 ft. 4 $\frac{1}{4}$ in. *Cales* (?). *J. R. S.* Birch, *Hist. Pottery*, 2nd ed. 1873, p. 125.

(245) Victory (?), winged and clad in a talaric *chiton* and *peplos*. Her hair is gathered into a tall topknot; her right hand raised, with the forefinger extended, as if pointing to some object in the left hand, perhaps a butterfly. Height, 11 $\frac{1}{8}$ in. *Canosa. Castellani.*

(246) Aphroditè Anadyomenè, on a circular base; her right knee bent. On either side is the half of the marine shell, from the valves of which she is supposed to have issued on her birth; the inside of the shell has been painted blue. Height, 6 $\frac{3}{4}$ in. *Ruvo. Bequeathed by Sir Wm. Temple.*

(247) Scylla, represented as a female figure naked to the waist, below which issue her three dogs; her right hand is raised, and may have held an oar; on the upper part of the left arm is drapery. Height, 9 $\frac{5}{8}$ in. *Canosa. Bequeathed by Sir Wm. Temple.*

(248) *Askos*, surmounted by a figure of Scylla. Her body, to the waist, is naked. On her head is a tall helmet,

the apex curling forward, and painted red ; below the hips, the figure terminates in a long sea-serpent's body, with three dogs in front. This part is painted blue. On the body of the vase below is a Hippocamp, painted white, green, and red, on a blue ground. On the front of the vase has been painted a head, full face, now obliterated. Height, 1 ft. $1\frac{3}{8}$ in. Found in the necropolis of Bolsena, on the property of the Marchese Gualterio. *Castellani*.

On the ledge below are several specimens of a rare kind of Fictile ware, the back of which is fashioned in the form of a small *oinochoè*, and painted with black varnish ; on the front is modelled a small figure painted in tempera in several colours. For vases of this class, see Treu, Arch. Zeit. 1876, pp. 39-45.

One of these, (249), represents the infant Dionysos seated on a rock ; holding in his right hand an *oinochoè*, in his left a cornucopia. Round the figure vine leaves and bunches of grapes form a frame, probably meant to represent a bower. The vine leaves are painted green ; the buskins of Dionysos have a red stripe down the front. Height, $5\frac{1}{4}$ in. *Capua. Castellani*.

(250) Eros, or infant Dionysos ; seated in a similar bower ; holding in his right hand a cornucopia. Height, $4\frac{1}{4}$ in. *Melos. T. B. Stackelberg, Gräber der Hellenen, pl. 51, fig. 3.*

(251) Winged Androgynous figure riding on a swan. The wings are painted blue, the swan's legs pink on a blue ground. Height, 5 in. *Capua. Castellani*.

(252) Europa crossing the sea on a bull. Over her head she holds her drapery arched like a sail. Height, $5\frac{1}{4}$ in. *Athens. T. B. Stackelberg, Gräber der Hellenen, pl. 50, fig. 1.*

In the lower part of Cases 54, 55, are the following Roman terracottas (253-264), which were found at Thapsus, in Numidia, and are probably of a late period. They were presented by Augustus W. Franks, Esq.

(253) Aphrodité ; her right hand resting on a square pillar ; with her left hand she holds up the edge of her mantle, which, passing round her lower limbs behind, falls in front over the pillar and her right thigh. Her hair is gathered up in a thick plait on the top of her head. This terracotta appears to be copied from a statue. Height, $9\frac{3}{4}$ in.

(254) Aphrodité, drawing forward her mantle with both

hands from behind; her left hand rests on her left thigh. Her headdress is similar to that of the Aphrodite last described. Height, $7\frac{5}{8}$ in.

(255) Fragment of group: Aphrodite and Eros. The goddess draws the end of her drapery with her left hand across her right thigh; at her left side is Eros on a dolphin, looking up at her. Height, $4\frac{1}{4}$ in.

(256) Aphrodite; copied from an Archaic type. The front of the body is naked, the pubes marked as a triangle (*delta*) after the Archaic manner; on her head is a high crown or *polos*, ornamented with square and round bosses, and with three projecting rays. She wears a collar with circular *bullæ* or pendants, an armlet, bracelet, and anklets; her mantle hangs over both arms, covering the lower half of her body behind; in her left hand she holds out a disk, in her right the end of her mantle; her hair is divided by ridges or furrows. This figure is very rude. The base is rounded at the back as if to fit a niche. Height, 11 in.

(257) Group of youthful Dionysos, Ariadne, Ægipan. Dionysos leans his left hand on the goat-legged Pan (Ægipan), who looks up to him, holding a *pedum* in his left hand; the right hand of Dionysos rests on his head, which is turned towards Ægipan; his long hair falls on his shoulders; a mantle is cast round his lower limbs below the hips. Ariadne stands on the right hand of Dionysos; a mantle, the folds of which are held in her left hand, is cast round her lower limbs; with her right hand she holds a tress falling on her right shoulder; she wears a *stephanè*. Height, $10\frac{1}{4}$ in.

(258) Youthful Dionysos and Ariadne. Dionysos stands resting his left hand on a *thyrsus*; his head is wreathed with ivy or vine; a mantle is cast over his legs; the remainder of his body is naked. Ariadne wears a *stephanè*; with her right hand she draws forward over her right shoulder the end of a mantle which passes round her lower limbs. Height, $6\frac{1}{2}$ in.

(259) Youthful Dionysos; headless. A *chlamys*, fastened by a *fibula* on his right shoulder, passes across his breast, and hangs down his back; his right hand falls by his side, and holds a bunch of grapes; his left elbow rests on a trunk of a tree, on which is twined a vine; his left hand is broken away. Height, $7\frac{5}{8}$ in.

(260) Ægipan, sitting sideways on a panther; his right hand raised over his head, which is bent forward. Over his forehead is a high ornament like that of Isis; drapery thrown over his left thigh. The animal has a wreath round its neck. Height, $5\frac{5}{8}$ in.

(261) Draped female figure, holding the double flute. She wears a talaric *chiton* and mantle; her girdle is formed of three folds. Height, $7\frac{3}{4}$ in.

(262) Eros, sitting sideways on a dolphin. Height, 5 in.

(263) Headless draped female figure, seated, playing on a harp. At her left side is a diminutive draped figure, with hair gathered in a knot on crown of head. Height, $4\frac{5}{8}$ in.

(264) Fragment of group of two gladiators fighting. The one on the left has a broad girdle, from which falls drapery covering the middle of his body; in his right hand is a dagger; of the other combatant, the lower limbs only remain. Height, $6\frac{3}{8}$ in.

The above terracottas (Nos. 253–264) were formerly in the Peter Street Museum, in Manchester.

On the shelf below are the following terracottas, also of the Roman period. Nos. 265–268 were *bequeathed by Mr. James Woodhouse*.

(265) Aphroditè, standing on a high square base. With her right hand she draws forward over her right shoulder the end of her mantle, which falls at her back, and is drawn across her thighs by her left hand; on her head is a crown. On the base is Eros in relief, nearly obliterated. Height, $10\frac{1}{4}$ in.

(266) Harpokrates. In his left hand a cornucopia; his left elbow rests on a square *stelè*; the forefinger of his right hand presses his lips; his head, which is crowned, inclines over his left shoulder. Height, $6\frac{3}{4}$ in.

(267) Eros. His right hand holds to his breast a dove; his left hand rests on a pillar, over which hangs drapery from his shoulders, where it is fastened by two circular studs. Height, $5\frac{1}{8}$ in.

(268) Asklepios. His left hand rests on his staff, round which is twined a serpent; his right hand rests on his hip; a mantle is wound round the lower part of his body, and passes over the left shoulder; he stands on a square base, on which is a serpent in relief. Height, $8\frac{1}{4}$ in.

(269) Athenè; wearing a talaric *chiton*, over which is a *diploïdion* girt at the waist, and with looped-up sleeves. On her breast is the *ægis*; her head is helmeted; she turns to the right, resting her right hand on her right hip. Height, $6\frac{5}{8}$ in.

(270) Athenè, headless; wearing a talaric *chiton* with *diploïdion* girt at the waist. Her *ægis* is worn over her left breast and shoulder, the edge crossing the bosom obliquely; her left hand rests on her shield, on which is the Gorgon's head. Height, $8\frac{5}{8}$ in.

(271) Artemis Hekatè. She wears a *chiton* girt at the waist, and reaching a little above the knees, over which is a *diploïdion* reaching to the hips; a *chlamys* hangs from her shoulders behind; her hair is gathered into a conical knot behind; in her left hand is a torch; her left leg is crossed over her right leg; at her feet a hound, seated, looking up. Height, $7\frac{1}{4}$ in. *Canosa. Castellani.*

(272) Aphroditè Nikè (Venus Victrix). The goddess is entirely nude; her right hand rests on an oval shield at her side; her left holds out a palm branch, below which is a Corinthian helmet on a square pedestal. This figure is headless. Height, $5\frac{5}{8}$ in. *M.*

WALL CASES 56, 57.

These cases contain a number of figures from the Castellani collection, found at Canosa, of which the modelling is very rough and sketchy, but which are remarkable for their fine condition. The following may be noticed:—

(273) *Oinochoè*. On the front is a figure of Scylla, below which is a winged Gorgon's head; on each side of the handle is a winged female figure, Victory (?), the left elbow leaning on a *stelè*; at the upper attachment of the handle is a female mask. Height, 3 ft. $2\frac{1}{2}$ in.

(274) Vase in the form of a female head encircled by a *stephanè*, ornamented with radiated leaves, and a Gorgon's mask over the forehead. The hair is painted red; the head is surmounted by the three mouths of the vase; in front of the central mouth is a winged female figure, Victory (?), leaning forward. Height, 1 ft. $5\frac{1}{4}$ in. *Calvi (Cales). Mon. d. Inst. Arch. Rom. v. pl. 53, 54.*

(275) A draped female figure of unusual height, clad in a talaric *chiton*, over which is a *diploidion*; a scarf or mantle falls over all like a tippet. From the raised action of the hands it may be presumed that this figure is represented in the attitude of prayer. Height, 2 ft. $2\frac{1}{2}$ in.

(276) Five smaller female figures, all with the arms raised. They wear the talaric *chiton* and *diploidion*, which are painted white, with horizontal and vertical stripes of purple, except in the case of one figure, in which these stripes are painted on a pink ground.

(277) Winged female figure, Victory (?), holding in her left hand a butterfly (?); her right hand is raised. On her head is a radiated crown of leaves. She wears a talaric *chiton* striped with purple, over which is a white mantle striped with pink. The inside of her wings is painted pink and blue. Height, 11 in.

(278) Aphrodite (?). Upper part of the body nude; in her left hand she holds a *lekkythos*. Height, $11\frac{3}{8}$ in.

(279) Aphrodite (?). Upper half of the body nude; the left elbow leans on a *stelè*; two specimens. Height, 11 in. and $11\frac{1}{8}$ in.

(280) Female figure, wearing a talaric *chiton* and *diploidion*. In her left hand she holds a dove; her right hand is raised. Height, 1 ft. $\frac{5}{8}$ in.

WALL CASES 58, 59.

In this division the terracottas are principally from Canosa and Capua, and from the Castellani collection. There are also a few from Ruvo, Gnatia, and other places in Southern Italy, from the Temple and Durand collections.

On the uppermost shelf are (281) a Centaur (height, 1 ft. $3\frac{3}{4}$ in.) and (282) a Centauress (height, 1 ft. $4\frac{1}{4}$ in.), mounted on high bases, and springing forward. Both are crowned with wreaths. The Centauress holds in her right hand an *alabastos* (?). The junction of the human and equine portions is marked by a row of leaves curling over. *Canosa. Castellani.*

In the lower shelves, the following deserve special notice:—

(283) Mænad, clad in a talaric *chiton*, rushing to the

right. In her right hand the forepart of a kid dragged by the forelegs; in her left the *thyrsus* bound with a sash and held obliquely behind her; between her right hand and the *thyrsus* a *tympanon*. There are traces of red colour on the sash, and of blue colour on the *tympanon*. The type is closely related to that of the Bacchè Chimairophoros, of which the original motive is probably derived from Scopas. Height, $7\frac{7}{8}$ in. *Presented by the late Mr. Chambers Hall.*

(284) Group of Seilenos, holding in his right hand a *tympanon*, and placing his left arm round the neck of a Mænad, who has a mantle wound round the lower half of her body; her legs are crossed, as in the act of dancing. Height, $4\frac{3}{4}$ in. *Presented by the late Mr. Chambers Hall.*

(285) Seilenos moving to the right, and with his right hand dragging a goat by the horns; in his left hand he holds a cup; on his left arm is a mantle. Height, $5\frac{1}{8}$ in. *Bequeathed by Sir Wm. Temple.*

Below are a number of draped female figures from Canosa and Capua. Among these are (286) a Mænad (height, 8 in.), wearing a *nebris* over her talaric *chiton*, her head wreathed with ivy; (287) a flute-player (height, $6\frac{1}{2}$ in.), clad in a talaric *chiton*, and mantle drawn over the back of her head; she plays on the double flute; (288) a female figure (height, $5\frac{1}{2}$ in.), wearing a talaric *chiton* and mantle, and with her right hand leading a draped child. These three are all from Canosa. *Castellani.*

In the lower shelves in this division are boys riding on animals, and rattles, *krotala*, in the form of pigs, dogs, &c.; also five sepulchral masks representing a veiled female bust. The right hand in these busts sometimes holds the edge of the veil, sometimes a fan. The hair and veil have been painted red. Three of these are from Nola, and were *bequeathed by Sir Wm. Temple*. With these is (289) a bust of Persephonè, holding in her left hand a pig, in her right an unknown object; on her head the *modius*. Height, $6\frac{3}{4}$ in. *Gnatia. Bequeathed by Sir Wm. Temple.*

WALL CASES 32-41.

ROMAN TERRACOTTA MURAL RELIEFS.

This class of terracottas has been found in excavations at Rome, at Tusculum, and in various tombs and villas in the Campagna. They appear to have been employed as friezes, having been attached by leaden clamps to the walls of temples, tombs, and other buildings, for the most part probably as internal decorations.

The reliefs on these slabs have been impressed from a mould, and afterwards retouched. They generally represent a composition with two or three figures in the same plane. The subjects are, for the most part, taken from Greek mythology, but the art is evidently of the Roman period, and the greater part of these terracottas were probably executed by Greek artists of the Augustan age, working under Roman influence. The largest of the slabs average 1 ft. 6 in. by 2 ft. in height, the smaller ones 1 ft. 6 in. by 10 in.

The finest extant collection of this class of terracottas is that in the Campana Museum in the Louvre. The collection in the British Museum was nearly all formed by Mr. Towneley.

Among the most interesting subjects in this collection are the following:—

(Case 37). A Satyr and a Mænad, tossing the infant Bacchus in a cradle, *liknon*. Museum Terracottas, pl. xxiv. fig. 44.

(Case 41). Bacchus received as a guest by Icarius, who is reclining on a couch, at the foot of which is seated his daughter Erigonè. This composition is treated on a more extended scale on a marble relief in the Græco-Roman Gallery. See Guide to Græco-Roman Sculptures, Part I. No. 176. M. T. pl. xxv. No. 47.

(Case 38). Bacchus embracing Cupid, before whom a Mænad is dancing and playing on the tambourine. M. T. pl. v. No. 6.

(Case 33). Aphrodité, riding on a swan. M. T. pl. xxxv. No. 72.

(Case 39). Argus building the ship Argo, assisted by Athenè and Tiphys, who fix the sail to the yard. M. T. pl. x. No. 16.

(Case 32). Nestor ministering to the wounded Machaon. M. T. pl. xii. No. 20. In the same case is Medea feeding the serpent which guarded the Golden Fleece. M. T. pl. xxviii. No. 52.

(Case 36). Penelopè, mourning, attended by her maidens. M. T. pl. viii. No. 12.

(Case 33). Pelops and Hippodameia in a *quadriga*. M. T. pl. xix. No. 34.

(Case 35). Victory sacrificing a bull. M. T. pl. xvi. No. 26, and pl. xxxiv. No. 70. For two similar subjects in marble, see Guide to Græco-Roman Sculptures, Part II. Nos. 21 and 24.

(Case 37). A warrior consulting an oracle of Apollo. M. T. pl. xxviii. No. 53.

(Case 33). Perseus holding up the head of the slain Medusa. M. T. pl. xv. No. 25. This is a fragment of a slab which represented Athenè showing Perseus the reflection of the Gorgon's head in her shield while he cuts off the head. A complete group is published by Minervini, in Bullett. Arch. Nap. i. p. 188, pl. v. fig. 19.

(Cases 37, 38). Two groups, each representing an Arimaspus fighting with a Gryphon. M. T. pl. vi. Nos. 7, 8.

(Case 38). A chariot race in the circus, showing the goals (*metæ*). M. T. pl. xxxi. No. 60.

WALL CASES 42, 43.

ROMAN TERRACOTTA FIGURES.

In Cases 42, 43, are several terracotta figures, remarkable for their size; these, with one exception, were found in a well near the Porta Latina, Rome, in 1765.

(1) A draped female figure, thought to be the Muse Urania. Several figures of the Muses were discovered in the same place with this figure. Height, 3 ft. 11 in. M. T. pl. xxi. No. 38.

(2) A draped female figure, probably the Muse Kalliopè. Her left arm rests on a pile of writing tablets. This figure wants the head. Height, 3 ft. 5 in. M. T. pl. xxii. No. 40.

(3) A draped female figure, the head crowned with ivy, probably the Muse Thalia. Height, 2 ft. 2½ in. M. T. pl. xxxviii. No. 76.

(4) A draped female figure, the head ornamented with an indented *stephanè*, the drapery finely composed. Height, 2 ft. 2½ in. M. T. pl. xl. No. 79.

(5) A draped female figure, probably one of the Muses; the right arm and left fore-arm wanting. Height, 2 ft. 2¾ in. M. T. pl. iii. No. 1.

(6) A draped female figure; the head restored. This figure was not found with the foregoing (Nos. 1-5).

TABLE CASE H.

ARCHAIC FIGURES IN MARBLE.

This class of figures is found in several of the islands of the Archipelago, and may be regarded as among the rudest efforts to represent the human form which have been discovered in Greek sites. There is no attempt to model the face or body, but the general proportions are rudely marked out. It has been thought that these figures are the work of the Carians, or of some other barbarous race. (See Ross, *Archäol. Aufsätze*, i. p. 52; Walpole, *Memoirs*, p. 341, pl. 2.)

(1) Naked female figure. The arms folded across the waist; the neck is very long; the head and mask curved backwards, and tapering from the chin to the crown; the front of this mask is rubbed quite smooth, a central ridge being left in relief to represent the nose; there is no trace of any other feature; the breasts are slightly indicated; a groove marks the outline of the arms; the pelvis is indicated by an obtuse-angled triangle formed by incised lines of which the base crosses the navel, and the apex is bisected by a vertical line reaching halfway to the base; the thighs are close together, the division between them being indicated by a vertical groove before and behind. The figure is broken off above the knees; the spine is indicated by a groove, and the buttocks by an angle in the outline of the back; the shoulders are broad, the pelvis narrow. Height, 10¾ in.

(2) Figure very similar to that last described. The breasts are more prominent; the apex of the triangle which represents the pelvis is not bisected; the knees and legs are indicated by a curve in the outline; a groove deepest between the knees extends from the apex of the pelvis

triangle to the ankles. The feet have been broken off; a continuous groove from the nape of the neck to the ankles, which deepens in the lower half of the body, marks the line of the spine and the division between the lower limbs; the shoulders are very broad and square. Height, 1 ft. $\frac{7}{8}$ in. *Greece. Bequeathed by Percy Clinton, Viscount Strangford.*

(3) Naked female figure similar to that last described, but headless. The feet are rudely indicated; the back is quite flat, with no indication of the spine or buttocks. Height, $6\frac{1}{2}$ in.

(4) Naked female figure similar to that last described; headless. Below the crossed arms are three deep horizontal grooves across the abdomen; the base line of the triangle representing the pelvis is omitted, and the apex of the triangle reaches nearly to the knees, leaving no space for the thighs. The soles of the feet slope forwards; the base of the neck is marked in front and behind by grooved lines converging to the centre of the body, between the shoulders, and above the breasts. Height, $6\frac{5}{8}$ in.

(5) Similar naked female figure. In this specimen the shoulders are narrower than in the figures previously described, and slope from the neck, which is thicker; the divisions of the fingers are faintly indicated; the entire triangle of the pelvis is sunk below the level of the abdomen and hips; the groove between the legs and thighs is deeper; the bottom of the neck behind is marked by a line which intersects the line of the spine; the toes are indicated by grooves; the soles of the feet slope forward from the heel. Height, 1 ft. $7\frac{1}{2}$ in. *Greece. Bequeathed by Percy Clinton, Viscount Strangford.*

(6) Similar naked female figure; headless. The right arm crosses the abdomen horizontally immediately above the pelvis; the right hand supports the elbow of the left arm, which crosses the body obliquely, with the hand raised towards the right breast; the pelvis represented by an obtuse-angled triangle bisected at its apex, and rudely stippled over its whole area. From the hips to the feet the figure tapers without any curve to distinguish the knees and legs; the fingers are rudely indicated by incised lines; the upper arms are sculptured free; the back of the figure is quite flat, except that the separation of the

lower limbs is indicated by a vertical groove. Height, $9\frac{1}{8}$ in.

(7) Naked female figure similar to those previously described; headless. The arms are crossed over the body below the breasts; the legs are sculptured free from the knee to the ankle; the pelvis is not indicated by a triangle, but by a groove sloping downward from each hip and converging in the centre of the body; the shoulders are sloping and narrower, and the hips wider than in the previously described figures. Some slight attempt at modelling is shown in the treatment of the breasts; the fingers and toes are rudely indicated; the buttocks are marked by two grooves meeting the groove of the spine at right angles. Height, 1 ft. $3\frac{3}{4}$ in.

(8) Naked female figure similar to that last described; the left leg is broken off below the knee. The pelvis is indicated, as in the last figure, by two grooves converging from the hips; an incised line round the base of the neck is intersected by the vertical line which marks the spine; the separation of the arms from the body at the back is indicated by vertical grooves; horizontal grooves mark the joints at the buttocks and knees; there are traces of red colour in the grooves at the back; the shoulders slope, and are narrow. Height, $9\frac{1}{4}$ in.

(9) Similar naked female figure; both feet and the right leg from the knee downwards are wanting. The pelvis is indicated by deep grooves converging from the hips to the centre of the body; a very deep groove, widening towards the knees at the front and back, marks the inner outline of the thighs; the hips are wide. Height, $8\frac{1}{2}$ in. *Syra (Syros). T. B.*

(10) Naked male figure, similar to the female figures previously described. The mouth and chin with a pointed beard are rudely indicated; the arms are crossed; below the navel is a square raised in relief between the hips, within which is a smaller square in relief in the centre of the pelvis; the thighs, which are separate, are broken off below the hips; the buttocks are indicated by a slight projection. Height, 7 in. *Greece. Bequeathed by Percy Clinton, Viscount Strangford.*

(11) Head of a similar figure, broken off at the neck. Height, $2\frac{3}{4}$ in.

TABLE CASE H—continued.

ARCHAIC FIGURES IN CALCAREOUS STONE.

Nos. 1–21 were found by Messrs. Salzmänn and Biliotti, in tombs at Kameiros, in Rhodes.

(1) Female figure seated in a chair, on the arms of which she rests her hands; her feet rest on a footstool. Much decayed. Height, $4\frac{1}{8}$ in.

(2) Naked male figure; the legs broken off above the knees. The palms of the hands are placed against the thighs; the left leg has been advanced; the right arm from above the elbow and the left from the shoulder to below the elbow are wanting. The hair is drawn back from the forehead in a smooth mass, and falls behind the ears over the nape of the neck, where it is cut off square; the eyes, which are very slightly indicated, and the divisions of the hair, must have been picked out with colour, of which there are traces above the waist. The ears are large, and placed high; the shoulders broad; the waist is small, the body lank, with some slight indications of the muscles of the abdomen; the back nearly flat between the shoulders. Height, 10 in.

(3) Naked male figure standing with the left foot advanced, and holding with his right hand the right hind leg of a lion, whose tail he grasps with his left hand; the lion hangs with his head downwards. The head of this figure, the right arm from above the elbow to the hand, and both feet from above the ankles, are wanting. The type and treatment are similar to those of the figure last described. From the waist to the hips the body has been painted red all round. The lion has his tongue out; there are traces of red colour about his mouth, and his mane is smooth. Height, $10\frac{1}{4}$ in.

(4) Fragment of a similar male figure from above the hips down nearly to the knees; the arms have been placed along the sides, with a hand on each hip. Height, $4\frac{1}{4}$ in.

(5) Upper part of a naked male figure broken off at the waist; the hair gathered into a thick mass behind the ears, and cut off square at the nape of the neck; on the top of the head is a snake coiled, the tail of which falls on the right side of the neck. The figure is wide at the

shoulders; the body is not modelled; the arms broken away below the shoulders; the back flat. Height, 5 in.

(6) Upper part of female figure broken off above the waist; the head is encircled above the brow by a *stephanè* of upright leaves set between two plain horizontal bands; the hair falls in a thick mass on each side of the neck, reaching as far as the collar-bones. The right arm is wanting; the left is broken away below the shoulder. Above the *stephanè* the head is cut off flat. Height, $4\frac{7}{10}$ in.

(7) Draped male figure broken off below the knees; over his *chiton* he wears an upper garment, which in the front is cut away so as to show part of the girdle, and slopes downwards on each side towards the hips. With both hands this figure holds the young of some quadruped, probably a kid, in front of his breast. His hair is parted over his forehead, and falls behind the ears in a thick mass to the nape of the neck. Height, $5\frac{3}{4}$ in.

(8) Upper part of male draped figure from the base of the neck to the waist; in the right hand this figure holds a small ibex against his breast. His left arm is broken off below the elbow. Height, $4\frac{2}{10}$ in.

(9) Lower part of a draped figure broken off at the waist; the left hand holds by the forelegs a fawn, on the body of which the right hand presses; a *chiton* reaches to the feet, which are placed parallel. Both arms are broken off below the elbow. Height, 7 in.

(10) Lower part of a draped figure broken off at the waist; the *chiton*, which is bound with a girdle, is cut off square a little above the ankle, below which the feet and ankles are sculptured in relief out of the plinth; the outlines of the toes and fingers marked with grooves. Height, 1 ft.

(11) Lower half of draped figure; the *chiton* cut off square at the ankles; the feet, which are parallel, are carved in relief out of the plinth; at the bottom of the skirt are traces of a red band; the fingers of the left hand are placed against the left hip. The upper part of the figure is wanting from below the girdle. Height, $7\frac{1}{2}$ in.

(12) Lower half of draped figure broken off above the knees; the *chiton* reaches to the feet, which are placed

parallel and carved in relief out of the plinth; the left hand has held against the side some object too indistinct to be made out; the back is wrought quite flat. Height, 6 in.

(13) Lower half of draped figure broken off above the knees. In bad condition. Height, $4\frac{1}{8}$ in.

(14) Draped male figure playing on the double flute, which he holds with either hand. The band for strengthening the voice, *phorbeia*, is indicated by a red stripe across the mouth, which is continued across the face on each side till it meets another red stripe drawn at right angles to it in front of the ear; the *chiton* is ornamented with a narrow red stripe on the shoulder down each side, and round the hem. The headdress, a thick mass, covers about half the forehead, and falls on the back of the neck; it is quite smooth, and, if intended to represent hair, must have been painted. The ears are large and prominent; the feet are parallel; the back nearly smooth. Height, 9 in.

(15) Similar draped male figure playing on the double flute. The *phorbeia* is indicated by a red stripe across the mouth, continued across the face, as in the figure last described; the headdress, probably a wig, comes very low on the forehead, and falls in a thick mass on the back of the neck. On the headdress, eyebrows, and flutes are traces of black colour; the back of the figure is quite smooth; the ears and feet are similar to those of the last figure. Height, $7\frac{3}{8}$ in.

(16) Upper part of draped male figure. In his right hand he holds a lotos sceptre (?); his left arm hangs down by his left side; on his head a thick mass of hair falling on each side of the neck; the top of the head is flat. Height, $4\frac{1}{2}$ in.

(17) Androsphinx seated on a plinth. On the head is the *pschent*, or combined crowns of Upper and Lower Egypt; in front is a collar, *uskh*, or pectoral, *uta*; on the tester are traces of red colour. This Sphinx is a pseudo-Egyptian work copied by an ignorant hand. The wings, which form a solid mass, are raised above the back. Height, 5 in.

(18) Androsphinx seated on a plinth. On the head is the *pschent*. The wings, which form a solid mass, are raised above the back. Height, $3\frac{2}{10}$ in.

(19) Androsphinx seated on a plinth. From the head falls a mass of long hair over the back and shoulders; the front of the body is covered with a collar or pectoral; the upper part of the wings is broken off. Height, 5 in.

(20) Lion seated on a plinth. The mouth open; the teeth shown; about the lips and edge of the mane are traces of red colour. Height, $5\frac{2}{10}$ in.

(21) Bird standing on a plinth with wings closed. Head broken off; tail long and spreading; wrought quite smooth; has probably been painted. Height, $3\frac{1}{4}$ in.

(22) Lion in sandstone. He is couching; his head resting between his forepaws stretched in front of his body; the mane is represented by deeply scored incised lines; in an Archaic style. The base on which the lion rests is probably the lid of a small sepulchral *cista*, as it terminates in a gable at one end; the other end is broken away. Length, 8 in. by $3\frac{1}{2}$ in. Probably from *Etruria*. *E. B.*

(23) The Egyptian ram-headed Deity, Knef, seated in a chair, on the arms of which his hands rest. His feet are parallel; he wears a talaric *chiton* bound with a girdle, on each side of which a lappet falls as far as the knees; a thick mass of hair falls from behind each horn on to the breast. Rudely sculptured, and surface worn. The back of the chair is flat. Height, $4\frac{4}{10}$ in. *Lindos, in Rhodes*. *S. & B.*

(24) Female head broken off at the top of the neck. The hair is brought forward over each temple in a plait indicated by incised diagonal lines; a small projection like a stud over the centre of the forehead marks the beginning of the parting of the hair; a piece of linen is wound round the head, of which the folds converge towards the forehead, passing under a band or diadem which encircles the head behind the ears. The head-dress is arranged so as to leave on the top of the head a leaf-shaped aperture, through which the parting of the hair and a top-knot are shown. This kind of headdress occurs on early stone figures found in Cyprus. Over the upper part of the ear hang what appear to be three pendants; the lobe below is covered with an earring in the form of a circular flower of seven leaves. This head is rudely carved, but belongs probably to the Later Archaic or Tran-

sition period. On the fractured edge of the neck are remains of drapery, showing that the head originally belonged to a draped female figure. Height, 5 in. *From a village in Rhodes. C. T. N.*

TABLE CASE H—*continued.*

ARCHAIC TERRACOTTAS.

A small number of fragments of equestrian figures fashioned in the rudest manner. They represent—

A warrior (1) with a round buckler on his left arm, and his right arm raised, mounted on a horse. There is no attempt to represent the face; the neck of the horse is excessively long, and the mane is hogged. The material of all these terracottas is a coarse red clay, except in the case of one fragment in black clay. These figures, when perfect, were probably about 6 in. high. They were found at Halicarnassus, on the site of the Mausoleum in a rock-cut sepulchral chamber which had evidently existed before the foundations of the tomb of Mausolos had been laid. See Newton, *Hist. of Discoveries*, ii. pt. i. p. 147; i. pl. iii. iv. xiv.

The extreme rudeness of these figures makes it probable that they belong to the pre-Hellenic period; and as we know that Halicarnassus was inhabited by Carians before the establishment of the Doric colony there, and long afterwards, these terracottas may be their work. Very similar equestrian figures have been found in tombs in Cyprus. Some of these may be seen in the Collection of Terracottas from Cyprus, exhibited in a table case in the Assyrian Transept; others, which are painted, will be found in Table Case A, of the First Vase Room. The specimens from Cyprus, though very rude, show a decided advance of art when compared with those from Halicarnassus. The horses which surmounted the covers of early painted vases from Athens (Table Case A, in First Vase Room) are designed in the same rude manner.

(2) An equestrian figure similar to those already described, but slightly less rude. The horse has a hogged mane, and his ears, eyes, and muzzle are rudely indicated; the rider places a hand on each side of the horse's neck;

his features are roughly modelled; he has a long pointed beard projecting forward; his eyebrows are slightly raised; over the forehead his head is encircled by a thick roll tapering to the back. The body of this figure is flat like a board, without any modelling. Height, 6 in.

(3) Ox; extremely rude. Seems of the same early period as Nos. 1, 2. *Kameiros. S. & B.*

(4) Female figure down to waist. The body round; the arms indicated by flattened projections at each side rising above the shoulders and narrowing upwards; the tops of the projections broken away; the features are defaced; right ear wanting; the left ear very large and projecting. The clay of this figure is of a dark mud colour, and the art very rude. Height, 6 in.

(5) Draped female figure. The body represented like a flat board, with a slight projection for the feet and arms; the sides are nearly parallel from head to foot, tapering slightly in the neck, and notched at the waist. The features are modelled in relief in an Archaic style; on the head is a high crown, the lower part of which rises in rays from the forehead; the upper edge is engrailed. The earrings are large circular disks. Height, $11\frac{3}{4}$ in. *Thebes. F. L.*

(6) Draped female figure; the body similar to that last described. The features modelled in an Archaic style; on the head a kind of *kalathos*. The earrings are large circular disks. Height, $10\frac{3}{4}$ in. *Thebes. F. L. Gazette Arch. ii. p. 68, where it is described as As-tartè.*

(7) Draped female figure broken off below the waist. On the head is a *stephanos*; the hair is arranged in a double row of curls over the forehead, and falls in two long tresses in front of the shoulders, on which are two circular projecting bosses, perhaps large *fibulae*; round the neck is a necklace with pendants, below which another necklace with a central circular *bulla* between two pointed pendants. The body below the neck is represented like a nearly flat board, with no attempt at modelling the forms; the right arm only remains, and is represented as a projecting stump covered with a fold apparently intended to represent a *hemidiploidion*; a broad raised band, apparently meant to represent folds in the drapery, crosses the

bosom. At the back of this terracotta have been two struts, which must have served to support it. One of them is broken away. Height, $8\frac{1}{8}$ in. *Tegea. F. L.*

(8) Seated female figure, broken off below the knees. The features modelled in an Archaic style; the head crowned with a *kalathos*; the body quite flat. At the back the figure is supported by two struts or props. Height, $6\frac{1}{4}$ in. *Tegea. F. L.*

(9) Female figure, wanting from the knees downwards; seated: only part of one of the four legs of the seat remains. On the head a *modius*, in front of which is a disk over the centre of the forehead; the hair falls in a long tress over the shoulders; the earrings are circular disks; round the neck is a collar, from the centre of which hangs an acorn-shaped *bulla*. The features have an Archaic type. The body is flat like a board; the arms, two rudely formed projections in front, sustain a piece of drapery, apparently a *diploidion*, which, hanging from the shoulders, slopes forward, detached from the body; the lower edge is cut straight. On the shoulders are two circular *fibulae*, from which hangs a curved fold or ornament in festoon; the right hand, which is very rudely indicated, holds a round object; the left is broken off. Height, $5\frac{4}{10}$ in. *Tegea. F. L.*

(10) Female figure cut off at the waist. On the head a *modius*; the hair falls in two long tresses over the shoulders; the features are of an Archaic type; the earrings are circular disks; the neck is encircled by a collar, from which hang three circular *bullae*. The body is not modelled, but treated like a board, curved on either side to represent the advanced arms; from across the shoulders a fold or ornament hangs in festoon. This fold is composed of a twist between two plain bands. This figure has probably been supported by a strut projecting behind. Height, $4\frac{1}{2}$ in. *Tegea. F. L.*

(11) Upper part of female figure broken off at the waist. The features modelled in an Archaic type; the body flat like a board. Round the forehead a row of curls, behind which is a veil falling between the shoulders and cut off straight. Round the neck a double band, in the centre of which is a circular *bulla*. The arms, formed in the rudest manner, are advanced in front of the body; the left arm, which is bent, holds a lyre; the right hand touches

the chords with the *plectrum*, which is attached to a string hanging over the right wrist. Height, 4 in. *Tegea. F. L.*

(12) Upper part of female figure broken off at the waist. The body represented like a board slightly convex. The features modelled in an Archaic style. Round the forehead a row of clustered curls, above which is part of a crown composed of disks set above a narrow band. In the ears are earrings in the form of bunches of grapes; round the neck is a chain or collar, in the centre of which is a *bulla*; below is a triple chain or band, from which hangs a loop or *bulla* towards the right shoulder; on the right shoulder is the end of a long ringlet, which has been broken away. The arms are broken off at the shoulders. Height, $8\frac{1}{2}$ in. *Tegea. F. L.*

(13) Female figure. Over the forehead two rows of crisp clustering curls; the head encircled with a broad diadem, of which the ends fall on the shoulders; the earrings are circular disks. The features have an Archaic type, but are more skilfully modelled than in the previous examples. Round the neck is a collar, from the centre of which hangs a *bulla*; the body, though still nearly flat, as in the figures previously described, has the breasts rudely represented. The arms are broken off; the feet have been indicated by a projecting ledge, now broken away. Height, $5\frac{1}{2}$ in. *Tegea. F. L.*

(14) Upper part of female figure broken off below the breast. The hair is indicated by four parallel rows of curls over the forehead, and by long tresses falling down on each side the neck; the earrings are circular disks. Round the neck are two collars, in the centre of each of which is a *bulla*; below, a collar from which hang four *bullæ*. The breasts are indicated, and there is some attempt at modelling in the front of the body. The back is left flat; the arms are broken away. Height, 5 in. *Tegea. F. L.*

(15) Draped female figure. The body shaped like a board, of which the lower part is slightly bent forward as if the figure were seated; the features rudely modelled. On the head a *modius*, from which a veil appears to hang on each side of the neck, which is cut off straight at the base; the hands and feet are very imperfectly indicated by projections. At the back have been two struts to sup-

port the figure, which are broken away. This figure has probably been painted. Height, $4\frac{3}{10}$ in. *Athens. T. B.*

(16) Upper part of veiled goddess, seated in a chair, supported at the back by two struts. The hair waved over the forehead; on her head the *modius*, from which a veil falls on each side of the neck upon the shoulders; the body draped; the breasts not indicated. Broken off at the waist, where there is a projection on each side to represent the arms of the figure, or of the chair. The struts at the back are broken away. Rudely modelled. Height, $3\frac{1}{4}$ in. *Athens. T. B.*

(17) Draped figure, holding with both hands some object in front of the breast. Over the forehead a row of curls; the head surmounted by a conical headdress, which falls behind the ears down the back of the neck, and on which are traces of colour; the body nearly cylindrical, expanding towards the base. On the front of the waist a broad black band, which meets at right angles a broad black stripe passing down each side; on the base of the neck in front, and on the fore-arms and hands, which are very rudely indicated by lumps of clay, are black stripes. Height, $7\frac{1}{2}$ in. Provenance unknown; perhaps from *Cyprus*.

(18) Upper part of female figure. On the head a flat band surmounted by a *stephanè*; the hair is waved over the forehead, and falls in three tresses towards each breast; the tresses are crossed with horizontal grooves. The body of the figure has been flat. Height, $2\frac{3}{4}$ in. *Terranuova (Gela). G. D.*

(19) Female head. The hair is arranged across the brow in a row of large formal curls; a tress falls on left side. The top and right side of head are broken off. Height, $2\frac{3}{8}$ in. *Centorbi (Centuripæ). G. D.*

(20) Chthonian goddess, Demeter or Persephonè, seated on a throne. She wears a *modius* on her head, from which a veil falls over her shoulders behind. Her arms are close to the sides; her hands rest on her knees; her feet are parallel. She wears a talaric *chiton*; across her bosom is a row of pendent ornaments, below which are two more rows. The face is long, the chin large; the breasts are not represented, and the forms are only slightly indicated. The back is nearly smooth; cast in a mould. Height, $6\frac{5}{8}$ in. *Terranuova. G. D.*

(21) Chthonian goddess, Demeter or Persephonè, seated on a throne. Her feet parallel; her arms by her sides; her hands resting on her knees. On her head is a *modius*, from which a veil hangs behind. On either side of her neck hangs a thick mass of hair. The features are very indistinct. She wears a talaric *chiton*; on either shoulder is a circular fibula (?), from which a row of pendants hangs across her bosom, below which is another row of pendants; the breasts are not indicated. The back is pierced for suspension. Height, 5 in. *Terranuova. G. D.*

(22) Chthonian goddess, Demeter or Persephonè, seated on a *thronos*. On her head a *modius*, from which falls a veil. On either side the neck the hair falls in a thick mass. She wears a talaric *chiton*, over which is a mantle terminating in a square fold at the bottom of the calf; her feet are parallel, and rest on a footstool; her arms close to her sides; her hands resting on her knees; across her bosom a row of acorn-shaped pendants. Hollow; the back pierced for suspension. Height, $6\frac{4}{10}$ in. *Terranuova. G. D.*

(23) Chthonian goddess, Demeter or Persephonè, seated on a *thronos*. Her head is surmounted by a *modius*, from the back of which hangs a veil; on each side of the neck a thick mass of hair; the feet are parallel; the hands are placed on the knees; she wears a talaric *chiton* with sleeves reaching to the elbows; across the bosom two rows of acorn-shaped pendants. The body is flat like a board; the seat projects on each side. Height, $7\frac{3}{8}$ in. Provenance unknown, but probably from Sicily.

(24) Chthonian goddess seated on a *thronos*. On her head the *modius*, from under which long hair or a veil falls on each side of her neck; her hands are placed on her knees; on each shoulder is a large *fibula*, between which two rows of pendants hang on the bosom; the breasts are not indicated, and the body is flat like a board; the back is left rough. Height, $7\frac{1}{4}$ in. Provenance unknown, but probably from Sicily.

(25) Head of similar figure, wearing *modius*, from which falls a veil. Height, $2\frac{3}{4}$ in.

(26) Upper part of female figure, probably a Chthonian deity. Over the forehead is a triple row of clustered curls; above which a *stephanè* (?), with leaves or pointed ornaments projecting outwards; the head is surmounted by a *modius*, from which a veil falls on each side of the neck.

The body is flat, the arms being very slightly indicated. In front of each shoulder is a large *fibula*, composed of two parts, ornamented with the *anthemion* and clasped together; between these *fibulae* three rows of ornaments hang across the bosom; to the upper band circular *bullae* are attached; from the centre of the next band hangs a crescent, on each side of which is a pair of acorn-shaped pendants; from the lowest band hang similar pendants, two of which only have been preserved. The right arm is broken off below the elbow; on the upper arm the sleeve of a *chiton*, looped along the seam, is indicated by small wrinkling folds; the fore-arm has rested on a projection, probably the arm of the chair in which this figure has been seated; the left arm, from below the shoulder, and side are broken away. The back of this figure is quite plain, with a large hole between the shoulders; the style is, perhaps, rather Archaistic than Archaic. Height, 10 in. *Terranuova. G. D.*

(27) Upper part of female figure, clad in a *chiton* and *diploidion*. Broken off at the knees. In her left hand she holds a sucking-pig; her right arm is broken off above the elbow; her hair is arranged in clustering curls on each side of the face; in bad condition. Height, $5\frac{1}{2}$ in. *Tegea. F. L.*

(28) Head broken off from a female figure. The forehead very low; the eyebrows raised in relief; the eyes very large and staring; the nose pointed and thick at the base; the chin receding; over the forehead a row of short curls, behind which is a veil falling over the back of the head and ornamented with vertical stripes painted red; the back of the head is worked nearly flat. Height, $1\frac{4}{10}$ in. *Kameiros. C. T. N.*

Nos. 29-68 were found by Messrs. Salzmann and Biliotti in tombs at *Kameiros, in Rhodes*.

(29) Upper part of nude female figure broken off at the waist. The type of features very similar to that of the head last described; the forehead very low; over it a row of very short curls, behind which is a veil falling on each side of the neck as low as the shoulders. There is no attempt at modelling the figure, except that the breasts, one of which is broken away, are indicated; the right shoulder and left arm are broken away. This figure has probably been painted. Height, $4\frac{1}{8}$ in.

(30) Upper part of female figure broken off below the shoulder. The type of features similar to that of Nos. 28, 29. The hair, which is indistinctly marked, falls in long tresses on each side of the neck. Height, $2\frac{3}{10}$ in.

(31) Upper part of female figure broken off below the breasts. The type of features differs from that of the preceding, Nos. 28-30. The mouth and chin project so as to give a Satyric expression; the eyes are large, and look up; a broad band passes round the head above the forehead; the ears are large and prominent; the neck very short; the breasts are rudely indicated, but there is no modelling of the body; the back is nearly flat. Height, $3\frac{6}{10}$ in.

(32) Archaic female figure. Between the shoulders the body is flat like a board, becoming more convex as it approaches the base; instead of arms are truncated projections, like those of a Term, which this figure otherwise resembles. The face, which is disproportionately long in relation to the body, is modelled; the nose pointed, and widening to the base; the eyes large and staring; the eyebrows in relief; the forehead, which is very low, is nearly concealed by a row of curls; a veil (or long tresses) falls down on each side of the neck. Height, $5\frac{1}{4}$ in.

(33) Archaic female figure. The body, flat between the shoulders, becomes more convex towards the base; the arms very rudely indicated by fin-like appendages attached to projections from the shoulder, and bent round so as to touch the sides; the eyes wide open and staring, the forehead receding, the nose pointed; from the forehead hangs hair or a veil on each side of the neck; on the body are traces where the breasts have been attached. Very rude, and in bad condition. Height, $8\frac{3}{4}$ in.

(34) Archaic female figure. The body very rudely fashioned in the form of a board, on which have been two breasts, now broken away. The arms have been projecting stumps, of which little now remains; the nose is large and pointed; the eyes wide open and staring; the eyebrows raised in relief; over the forehead a row of small curls; a veil or hair hangs down on each side of the neck. Height, $8\frac{1}{2}$ in.

(35) Archaic figure. The body rudely formed and nearly flat. The breasts and feet are indicated vaguely by slight projections; the arms by stumps projecting one

from each side and pointing upward. The features are rudely modelled; on each side of the neck hangs hair or a veil. Height, $6\frac{1}{8}$ in.

(36) Archaic female figure. Head and right arm broken off. The body flat between the shoulders, becoming gradually more convex towards the base, which is circular, and spreads outwards. The breasts are rude projections; the left arm bends a little to the front. The figure is hollow. Present height, $6\frac{3}{8}$ in.

(37) Archaic draped female figure. The forehead very low, with a band or row of curls nearly covering it. The hair falls in long tresses on each side of the shoulders; down to the waist the body is a flat board, below which it becomes more convex, terminating in a base nearly circular. There are no breasts, but on the chest are incised vertical, horizontal, and curved lines. Traces of red colour remain in the vertical lines and on each side of the cheek. The upper arms project at a right angle to the body. The forearms, nearly broken off, have been raised vertically; round the waist is a girdle raised in relief, ornamented with parallel, oblique strokes, and dots incised. Height, $8\frac{1}{2}$ in.

(38) Archaic draped female figure, shaped like a Term. The arms, two short projections, cut off square. The body flat between the shoulders, and becoming more convex towards the base; the crown of the head cut off square; the forehead very low, and nearly covered with a row of horizontal curls; a veil or hair falls on each side of the neck; the eyebrows raised in relief; the eyes wide open and staring; the nose pointed and large at the base; the breasts pointed. A horizontal bar, which three vertical stripes meet at right angles, is painted in red on the bosom, probably to represent an ornament of the dress. The same colour appears on the nipples. Height, $6\frac{1}{8}$ in.

(39) Archaic female figure. The body flat between the shoulders and becoming more convex towards the base. The arms are separated from the sides by a grooved line. Across the brow, which is low, is a square row of curls; three long tresses fall on each breast. Height, $6\frac{1}{4}$ in.

(40) Head of Archaic female figure broken off at the base of the neck. The top of the head cut off square at the crown; over the forehead a horizontal row of curls; on each side of the neck tresses divided by vertical furrows, the waves in each tress indicated by horizontal

furrows; the eyes very large and staring, with a line painted black to indicate the eyebrow and lower eyelid; the ears very high and forward, the tips ranging a little above the base of the nose, which is broad. Height, 3 in.

(41) Head and part of shoulders of Archaic female figure. Over the forehead a horizontal row of curls; on each side of the neck fall tresses. Height, $2\frac{3}{8}$ in.

(42) Archaic female figure. Flat between the shoulders, and becoming more convex towards the base, which is circular. The forehead is nearly covered by hair, which is brought forward over the crown in parallel tresses, terminating in curls. On each side of the neck the hair falls behind the ears in wavy tresses, which terminate a little above the breasts. Although the type of the body is rude and formless, there is improvement in the modelling of the front of the head and the treatment of the hair. The eyes and nose are smaller, and more in proportion to the whole face, which tapers downwards from the cheek-bones; the chin is dimpled; the wave in the hair is represented by wavy lines; the arms are rude, finlike projections, of which the extremities adhere to the sides. Height, $8\frac{5}{8}$ in.

(43) Bust broken off from an Archaic female figure. The forehead low, and surmounted by a projecting ridge. On each side of the neck hang tresses, discriminated by wavy lines; the face long and tapering towards the chin, which is long in proportion to the nose. The body is not modelled. Height, $3\frac{1}{2}$ in.

(44) Head broken off at base of neck. The forehead very low, with indication of a horizontal line of curls; long tresses fall on each side of the neck; the nose pointed; the chin receding; on each side of the head behind the tresses a veil (?). Much worn, and very indistinct. Height, $2\frac{3}{8}$ in.

(45) Bust broken off below the breasts from Archaic female figure. The crown of the head cut off square; the forehead very low, and nearly concealed by a row of curls; behind the ears, which are placed very high up, three tresses fall on each side of the neck, separating as they fall. The breasts are more skilfully modelled. The greater part of both arms is broken away; they turn inwards towards the sides. Height, $3\frac{1}{4}$ in.

(46) Archaic female figure. Headless; the body tapers off towards the base like a mummy; the feet are in-

licated by a projection; the upper arms are placed parallel with the sides. The fore-arms are not shown, but may have been indicated by colour. The body is rudely modelled above the waist; the breasts are small like those of a young girl; long tresses, broken away on the right side, hang as far as the breasts, separating as they fall. Height, $6\frac{7}{8}$ in.

(47) Upper part of female figure broken away at the waist. On the forehead a horizontal row of curls; on each side of the neck fall tresses, the waves in which are indicated by horizontal furrows; outside these tresses is the edge of a veil. The right arm is broken off. Some attempt is made to model the breasts. The left arm is bent so that the left hand, which is very rudely indicated, rests below the left breast. The features much defaced. Height, 4 in.

(48) Head broken off below the neck. The hair brought very low on the forehead, and falling behind the ears in long tresses on each side of the neck. The divisions of the hair rudely indicated by irregular ridges; the face short, and wide across the jaws. This type differs from those previously described. Height, $3\frac{1}{2}$ in.

(49) Head cut off square a little below the chin. The forehead very low and nearly covered with a row of curls; long tresses hang down on each side of the neck; the ears are placed high and forward. Much injured. The bottom is pierced with two holes for attachment to some object. Height, $1\frac{1}{2}$ in.

(50) Draped female figure. The body flat like a board; the head rudely modelled; the nose is aquiline and projecting; the eyebrows raised in relief; the head is surmounted by a *kalathos*, on which are traces of red colour; long tresses, painted red, fall on each side of the neck; the breasts are not indicated. The body is clad in a talaric *chiton*, painted red, which falls from the shoulders; round the waist is a girdle, having two horizontal ridges, and painted yellow; a collar, with four pendent *bullæ*, hangs across the chest, and below it is an ornament or stripe following the curve of the collar; both are painted yellow. Both arms are broken off; the left arm has been advanced. Height, $6\frac{1}{2}$ in.

(51) Head broken off at base of neck. The forehead short; the chin long; over the forehead a row of small

curls; long tresses hang on each side behind the ears. Height, 2 in.

(52) Draped female figure. The arms raised to the head, on the back of which the hands rest. The neck of this figure is disproportionately long, the body very short; the features, breasts, feet, and hands are indicated in the rudest manner; the eyeballs staring and prominent. At the side and back of the neck are tresses of hair, and a necklace of *bullæ* at the base of the neck. The body is nearly cylindrical. Height, $5\frac{1}{10}$ in.

(53) Draped female figure in the form of a candelabrum, holding on her head, with both hands, a lamp with three spouts. From below the armpits the body of this figure is a cylinder, expanding at the base, and encircled at regular intervals by three bands formed by lines grooved in the clay; there is no indication of waist or feet, and the cylindrical part is disproportionately tall; the breasts and arms are rudely indicated; the features are very indistinct; the nose sharp and projecting; long tresses hang on each side of the head. Height, 1 ft. $7\frac{9}{10}$ in.

(54) Very grotesque naked female (?) figure broken off at the waist. The arms broken off; traces of breasts. The features are much defaced; the chin protrudes; the eyebrows are raised. The face and hair have been painted black. Height, $3\frac{1}{2}$ in.

(55) Fragment of a draped female figure broken off at the neck and hips. The arms, which are wanting from the elbow, have been placed close to the sides. The body is nearly cylindrical; the breasts rudely indicated. Round the body are painted red vertical stripes crossed by black horizontal stripes; round the neck are painted in red two bands, from the lowest of which hang pendants. Height, $3\frac{1}{2}$ in.

(56) Naked female figure rudely modelled in relief. An irregular margin of clay all round forms the background. The forehead is very low; the chin long. On each side of the neck hang tresses reaching to the shoulders, which are wide. The waist is small; the hands close to the sides; the feet parallel. The breasts, feet, hands, and pelvis are very imperfectly indicated. Height, $5\frac{7}{8}$ in.

(57) Fragment of naked female figure, similar to that last described, broken off below the chin, and at the knees. Height, $2\frac{5}{8}$ in.

(58) Naked female figure on a square plinth. The breasts are indicated by gentle protuberances. The legs and thighs separated by a vertical line, but not otherwise modelled; the feet are amalgamated into one mass; a pilaster rising as high as the hips supports the back of the legs. The face is very grotesque; the forehead is nearly horizontal; the nose aquiline, and turned up so as to be nearly at right angles to the lower part of the face; the lips full and open; the ears large and prominent; there is no back to the head; tresses fall on each side of the neck. The arms, both of which are broken away, have been placed along the sides. Height, $7\frac{3}{4}$ in.

(59) Naked female figure broken off from the shoulders upwards. The breasts, waist, pubes, arms, hands, legs, and feet are rudely modelled in relief on a pilaster resting on an oblong plinth. The shoulders are broad, the waist small; the hands placed against the sides; the feet parallel. Present height, 4 in. Length of plinth, 3 in.

(60) Naked female figure standing against a pilaster. The head and neck broken off. The body is raised in relief against the pilaster, outside which is a lower margin. The legs and feet are divided; the arms placed close to the sides; the shoulders wide; the waist small; the limbs and breasts very imperfectly indicated. Height, $3\frac{3}{8}$ in.

(61) Mould of a female face. Over the forehead a row of curls; on each side of the face a mass of tresses tapering upwards; the waves in the hair indicated by parallel horizontal furrows; the base of the neck and the ends of the tresses are cut off square; a band crosses the bottom of the neck; the nose is sharp and pointed; the forehead recedes; the eyes are set obliquely, the outer corners being uppermost. Height, $3\frac{2}{10}$ in.

(62) Female head broken off from a figure. The hair ridged over the forehead to represent plaits, which hang down on each side behind the ears; the face long, and tapering to the chin; the features much worn away. On the hair traces of red colour. Height, $2\frac{2}{10}$ in.

(63) Female head broken off from a figure. The features defaced and worn away; the ears high and forward; the face shorter, and more like the Egyptian type than in the heads previously described; the surface of the hair much worn; it falls in tresses behind the ears. At the back the head is wrought smooth. Height, $2\frac{3}{4}$ in.

(64) Fragment showing the left side of a head, the upper part of the nose, the left eye and cheek-bone. The eye-brow, eyelids, and pupil are painted on the clay without relief. The hair is represented by scored lines painted black. Over the forehead is a twisted braid of hair, and a groove passing over the crown above the ear seems to indicate the parting of the hair on this line. Height, $2\frac{7}{10}$ in.

(65) Fragment of the upper part of a female figure broken off below the bosom, and at the base of the neck. The breasts are indicated, but there is no other attempt to model the forms. The body has been painted red, with a deep black border above the breasts, above which are traces of a necklace painted red. According to the scale of this fragment, the figure of which it was part probably exceeded 2 ft. in height. Height, $3\frac{3}{4}$ in.

(66) Draped female figure broken off at the knees. In relief, the back unwrought. The body is clad in a tight-fitting *chiton* painted red, with a broad black stripe on each flank from the waist downwards; the right arm, which holds a *phiale*, is placed across the body below the waist; the left arm and hand hang close to the left side; the hair falls over the shoulders in thick braids painted black. Round the head above the forehead is a thick roll divided by red stripes at intervals; this is ridged as if made of braids of hair. Over the ears hang clusters of curls painted red, from which hang loops. Notwithstanding the red stripes in the roll, it seems to be part of the hair. Round the neck is a necklace composed of a triple row of elliptical beads, in the centre of which is a medallion painted red; below is a longer necklace composed of lentoid parts: from the centre of this necklace hangs a cross, under the lower limb of which is a *bulla* or disk, which seems to be suspended from the neck by two strings. The lentoid parts of the necklace may be intended to represent engraved stones of this form such as belong to a very early period of art in the Greek islands. Height, 1 ft. $\frac{1}{2}$ in. Salzmann, Nécropole de Camiros.

(67) Fragment of a similar female figure in relief broken off at the waist. Only the right side of the body up to the shoulder is preserved; the left breast, shoulder, and arm are broken away. The right hand holds a *phiale*, which rests on the left side below the breast. The figure has worn

a red *chiton* with a deep border of black on the shoulders and bosom, and on the right fore-arm; the *phialè* is painted black. A cross suspended from a necklace composed of lentoid stones hangs between the breasts, resting on a *bullà* or disk separately suspended by two strings. The back of this relief is slightly concave. Height, 4 in.

(68) Fragment of a similar figure, which preserves the right arm below the shoulder to the wrist and part of the right breast. This figure has been draped, and painted in the same manner as No. 66. Folds are indicated on the drapery of the right fore-arm by ridges and grooves, and the back of the fragment shows that the figure has been hollow, perhaps modelled in the round. Height, $3\frac{4}{10}$ in. by $3\frac{3}{10}$ in.

(69) Head of female figure, similar to No. 67, broken off below the chin. Over the forehead is a thick roll which appears to be hair, though divided at intervals by red stripes; in front of the ears are clusters of ringlets which have been painted red; between the forehead and the thick roll is a black stripe; the eyelids have been painted black. The type of the face seems an imitation of the Egyptian. Height, $3\frac{1}{4}$ in. *Kameiros. C. T. N.*

TABLE CASE K.

The terracottas in this case, when compared with those in Case H, already described, show a considerable advance in art, though the treatment is still for the most part Archaic. They may be therefore classed as "Later Archaic Terracottas." With them are exhibited some which are probably rather Archaistic than Archaic.

DOLLS.

A collection of dolls, *neurospasta*, of which seven were found in tombs at Kameiros, one is Athenian, and one from the Burgon Collection. In all these dolls the head is surmounted by a *modius*, the hair falls in wavy tresses on each side of the neck, the body is clad in a *diploidion* reaching to the hips, where the movable legs have been fastened by a wire; the arms in like manner are fastened at the shoulder. All these dolls have probably been painted; two specimens, one of which is from Athens, retain

their colours. On one of these figures (1) the *modius* is ornamented with a row of red pellets, below which is a red band; on the neck is a necklace with pendants, below which, in the centre of the bosom, is an ornament like a star; below the breasts the *diploidion* is ornamented with a checkered band within a square frame of parallel lines: all these ornaments are painted in red. In either hand this figure holds a pair of castanets.

On the other painted doll (2), which is from Kameiros, the *modius* is ornamented with a row of black pellets, below which is a red band, and above, the remains of a blue band; the eyebrows and eyes are picked out with black colour; on the neck is a necklace composed of three red lines, from which hang white pendants; on the front of the *diploidion* are two rows of zigzags within a frame of parallel lines.

The legs and arms of these dolls are very rudely fashioned; the backs are flat. They average $4\frac{3}{4}$ in. in length. With these Archaic dolls are exhibited others of a later period from Athens, Corinth, the Cyrenaica, Rhodes, Knidos, and other Greek localities. In these later specimens the body is modelled with more skill, and is generally jointed, not at the hips, but at the knees; in some, however, the arms only are jointed, and the figure is modelled to the feet in one piece. In one specimen the legs only are jointed; the arms are placed close to the sides. Most of these dolls are naked, but some are draped to the feet. The length of these figures ranges from 4 in. to 8 in.; the tallest is (3) a doll from Athens, $7\frac{5}{8}$ in. in length; the hands hold two *krotala*, castanets. Another doll (4) from Athens has the hair gathered up in an erect top-knot, *krobylos*, behind; the top of the head is pierced to receive some ornament. Length, $7\frac{3}{4}$ in.

(5) A doll from Kameiros; attached at the hips by a movable joint to a small oblong tray with a raised ridge on three sides, which seems intended to contain the figure. The arms are jointed. The bottom of the tray is painted black, with a margin of white. Length of tray, $4\frac{1}{4}$ in.

(6) A doll from the Cyrenaica in the form of a naked female figure, pierced on either shoulder as if for the attachment of wings. The knees are also pierced for the attachment of movable legs; the arms are advanced as if to balance the body in dancing; a zone encircles the body at the hips,

following the outline of the pelvis. The hair is painted red; the figure is well modelled. Height, $5\frac{1}{4}$ in.

(7, 8) Two female figures cut off at the waist, wearing a sleeved *chiton* looped up under the girdle, over which falls a *diploidion*. The drapery is very similar to that of the Athenian Kanephoros in the Elgin Room.

In this collection are two (9, 10) specimens of male dolls, jointed at the arms and hips; a band covers the lower part of the abdomen and pubes, tapering as it passes round the back.

TOYS.

Small grotesque figures in terracotta are often found in the tombs of children, and were doubtless their favourite toys in life.

The following (Nos. 11–18) were found in tombs at Tanagra:—

(11) Male figure riding on a swan. He wears a Phrygian cap painted red, a tight-fitting jerkin painted blue, and red leggings reaching above the knees; his arms are painted red from above the elbow. The colours on this terracotta are remarkable for freshness. Height, $4\frac{5}{8}$ in.

(12) Naked boy, painted red, riding on a white horse. Height, $3\frac{1}{2}$ in.

(13) Naked boy, painted red, riding on a white horse; he wears a spreading hat, *petasos*, painted white and encircled with a narrow red border. Height, $4\frac{1}{4}$ in.

(14) Male figure riding sideways on three panniers strapped on a mule. Height, $4\frac{3}{4}$ in.

(15) Ape seated, bearing on his left shoulder an oval object painted white, with patches of red. The ape is painted red; a band of darker red encircles his waist; on his head is a patch of white. Height, $3\frac{1}{4}$ in.

(16) Ape-headed figure on a mule, flinging his arms and legs about wildly. Height, $4\frac{1}{8}$ in.

(17) Dog painted white, with a red collar. Height, $2\frac{3}{4}$ in.

(18) Goat painted white, picked out with black and red; the horns red, tipped with black. Height, $3\frac{5}{8}$ in.

The following (Nos. 19–25) are from tombs at Athens:—

(19) Mule carrying a large dish with a spout, such as were used in temples for sacred purposes. In this dish is a round object like a small cheese, a cluster of clove-shaped fruits on a stem, an object like a boot, and a flat tablet

pierced at one end with two holes through its length, as if representing the case of some instruments; the upper surface is stippled and painted blue. Height, $3\frac{1}{4}$ in.

(20) Negro riding on the crupper of a horse, on whose back is a basket with two fruits (?). Height, $2\frac{3}{4}$ in.

(21) Naked bearded Satyr, with erect ears and long tail. He stands with his legs astride, and both arms extended. Height, $3\frac{1}{2}$ in.

(22) Similar Satyr. In his left hand he holds an apple; in his right an *alabastos* (?). Height, $3\frac{5}{8}$ in.

(23) Similar Satyric figure. The right hand on the breast, the left advanced. Height, 2 in.

(24) Ape raising both hands as if to shade his eyes; stands with his legs astride. Height, $3\frac{1}{8}$ in.

(25) Grotesque figure holding a child in his arms. Both are naked. Height, $2\frac{3}{4}$ in.

(26) Grotesque figure carrying in both arms an *amphora*. His legs are astride, and he has a long tail. Height, $3\frac{1}{4}$ in. *Thespiae, in Bæotia. F. L.*

(27) Comic actor, with a movable head let into a socket on the neck. He wears a jerkin reaching to the hips; his arms are extended in gesture; his head, wearing a crown of rosettes above the mask, is thrown back. Height, $4\frac{7}{8}$ in. *Corinth. F. L.*

(28) Rude figure riding on a tortoise, and holding up to his breast with both hands a bird. Height, $2\frac{3}{4}$ in. *Melos (Milo). T. B.*

(29) Female figure riding sideways on a mule. She wears a white talaric *chiton* and mantle wrapped round the back of her head, which is protected by an umbrella, painted white, with concentric red rings; the mule is painted blue, white, and red. Height, $2\frac{7}{8}$ in. *Cyrenaica. G. D.*

(30) Female figure kneading dough in a circular trough, supported on three legs. Her hair is nearly concealed under a cap. She is painted white; the trough is painted white, with a red ring round the inner edge. Height, $4\frac{3}{4}$ in. *Kameiros. C. T. N.*

(31) Circular basket, containing a pomegranate fruit coloured red, a lotus fruit, white, a fig, red, an almond, the natural colour, and a kind of cucumber (?) white. The bottom of the basket is stippled and painted white; the sides are scalloped at the edge all round, and painted white with red lines. Diam. $3\frac{3}{4}$ in. *Kameiros. S. & B.*

TABLE CASE K—*continued.*

MASKS.

A series of masks from tombs at Kameiros representing a female head veiled. In most of these masks the hair is arranged over the forehead in three rows of rippling waves, above which is a *stephanè*; over the back of the head is a veil falling on each side of the neck. In some of the masks a band separates the *stephanè* from the hair over the forehead. In the ears are disk-shaped earrings; the base of the neck is cut off square. All these masks have probably been painted, as traces of colour remain on several. On one of the largest (32), which is $11\frac{1}{2}$ in. in height, the *stephanè* is ornamented with rays painted red, the hair black. The veil appears to have been black, with a broad red border down the sides. One very similar is published, Salzmann, Nécropole de Camiros.

(33) The veil is saffron-coloured, with dark stripes on the edge; on the neck, which is painted white, are four red lines, from each of which hangs a blue *bulla*. The earrings of this mask are painted red. Height, $5\frac{7}{8}$ in.

(34) The veil, *stephanè*, lips, and hair have been painted red, the earrings blue; the band below the *stephanè* white, with parallel rows of black spots. Height, $9\frac{1}{4}$ in.

(35) The rays on the *stephanè* are painted red, and the hair seems to have been represented by wavy red lines painted on the band below, and not in relief. Height, $9\frac{1}{2}$ in.

(36) The *stephanè* has been ornamented with red rays; at the lower edge of the band the hair is painted in red on the forehead; the lips have the natural colour; the earrings have a pattern picked out with red; on the neck, which is painted white, is a necklace of blue beads between two necklaces of red beads. In all these masks the eyes are long and narrow; the corners of the mouth incline slightly upwards, causing too deep a depression in the cheeks; the hollow in the middle of the chin is strongly marked. Height, 5 in.

Nos. 37–39 are transition specimens, through which the gradual improvement in art may be traced. (37) The largest of all the masks found at Kameiros; the front of the figure is continued to the waist, and the breasts are

modelled. The veil falls in symmetrical folds on each side below the breasts; other folds, perhaps a doubling over of the *chiton*, fall between the breasts; the hair below the *stephanè* is arranged in formal wavy ridges, and falls in ringlets on each side of the neck; the earrings have pendants in the form of an inverted pyramid; the face retains its Archaic character, but the lines of the eyelids are more skilfully contrasted. There are traces of black colour on the hair. Height, 1 ft. 3 $\frac{3}{8}$ in. Salzmann, *Nécropole de Camiros*.

Nos. 40, 41 show a still further development of the art. In both these masks the front of the body is modelled as far as the waist, showing the fore-arms and hands; the veil or scarf falls in easy-flowing folds over the shoulders; one end drawn across the bosom from right to left falls over the left arm; the left hand draws the edge forward. (40) The hair below the *stephanè* waves freely. Height, 11 $\frac{1}{4}$ in. Salzmann, *Nécropole de Camiros*. (41) The hair is shown in waves at the side of the temples; the nose is too long, and the face long and narrow, with something of Archaic hardness in the expression. Height, 7 $\frac{1}{4}$ in. *Rhodes. C. T. N.* See a similar terracotta mask from Thebes, Heuzey, *Monuments Grecs* (Association des Études Grecques), 1873, No. 2, pl. i.

(42) The bust is shown as far as the bosom; the *stephanè* is higher than in the others, and has traces of red colour; the veil, which falls down to the shoulders, is white; the *chiton* has been red; the neck, which has been painted white, is encircled by two red necklaces; from the upper one hang blue *bullæ*; the hair is arranged in large waves from the forehead to below the temples; the back of the head is cut off behind the *stephanè*. Height, 3 $\frac{7}{8}$ in.

Nos. 43-49 are similar to the Kameiros masks already described, but are from other localities: (43) is from Mytilene; (44) from Kalymna; (45) was found in the Troad, and presented by Mr. J. C. Brunton; (46) is from Palermo; (47) from the Towneley collection; (48, 49) were bequeathed respectively by Sir Wm. Temple and Mr. Woodhouse.

Nearly all these masks are pierced at the top for suspension, and were therefore probably hung as *oscilla* before they were deposited in the tombs; they are usually found lying on the corpse.

TABLE CASE K—*continued.*

EMBLEMATA.

These are figures in slight relief which have been attached to a background. The back of these reliefs is flat, and they are generally pierced with one or more holes for attachment.

(50) Sphinx carrying off a youth, perhaps Haimon, son of Kreon. She holds him in her forepaws; he looks away from her; his right arm is wanting from above the elbow. There are traces of red colour on his body. Length, 4 in. *Melos (Milo)*. *T. B.* Stackelberg, *Gräber d. Hellenen*, pl. lvi.

(51) The same subject; both heads, and the legs and hind quarters of the Sphinx broken away. Length, $3\frac{1}{2}$ in. *Melos*. *T. B.*

(52) Bellerophon, mounted on Pegasus, slaying the Chimæra. Pegasus gallops above the Chimæra, the goat's head of which is thrown up to attack Bellerophon, who draws back his right leg, preparing to strike with his sword; his *chiton* reaches halfway down the thigh. All the figure between the waist and the head is wanting, except the left hand, which is on the mane of Pegasus; his head is helmeted. The leonine part of the Chimæra resembles in general type and in the treatment of the mane the Xanthian lions in the Lycian Room. Most of the snaky part of the Chimæra, and both the horse's forefeet, are broken off. *Melos*. *T. B.* Millingen, *Uned. Mon.* pt. ii. pl. 3; Müller, *Denkmäler*, i. No. 52; Overbeck, *Griechische Plastik*, i. p. 148.

(53) Perseus riding off after slaying Medusa, who falls on her left knee, with wings and arms outstretched. She wears a talaric *chiton* and *diploidion*; two knotted snakes form her girdle; from her decapitated neck springs a diminutive draped figure, Chrysaor, which points with outstretched right hand towards the head of Medusa, held in the right hand of Perseus. He gallops to the right, looking back; in his left hand is the hooked sword, *harpè*; he wears a *chiton* reaching halfway down the thighs, and a *chlamys* thrown over his shoulders. He has long hair looped up behind. The feet and tail of the horse are broken

off. *Melos*. *T. B.* Millingen, *Uned. Mon.* pt. ii. pl. 2, states that this relief and No. 52 were found in the same tomb. They are very similar in style, and are particularly fine examples of the Later Archaic period. Müller, *Denkmäler*, i. No. 51; Kekulé, *Kunstmuseum zu Bonn*, No. 10; Overbeck, *Griechische Plastik*, i. p. 149; Harrison, No. 783, fig. 2.

(54) Group of male and female figure, probably representing Sappho and Alcæus. The female figure is seated on the left on a stool; her left foot rests on a footstool. She wears a talaric *chiton* with looped-up sleeves, and a mantle cast over her lap; with her left hand she presses the strings of her lyre; her right hand holds the *plectrum*. Alcæus leans forward as if addressing her; with his right hand he grasps the side of the lyre; his left holds up his mantle, which is wound round the body and passes over the left shoulder; his beard is arranged in long wavy curls; his hair short. The hair of Sappho is gathered up behind under a diadem; over her lap falls a piece of cloth folded square; red colour still remains on her mantle. In the modelling generally the style of this relief is very advanced, except in the face of Alcæus, where the set formal smile which characterises Archaic art is retained. On the base are traces of blue colour. It is supposed that the subject of this relief is the incident related by Aristotle (*Rhetor.* i. 9, 1367). Pierced for attachment. Height, $7\frac{5}{8}$ in. *Melos*. *T. B.* Welcker, *Alte Denkmäler*, ii. pl. 12, fig. 20; Kekulé, *Kunstmuseum zu Bonn*, No. 12; Harrison, No. 783, fig. 5.

(55) Scylla, moving to the right. Her left hand is raised to the chin, her right rests against her right hip. She wears a tight-fitting jerkin without sleeves; her loins are concealed by folds of drapery, out of which issue in front two dogs' heads, between which is a dog's paw (?); below the drapery is a large fin; the fishy portion has a dorsal ridge of spines. Her hair is waved over the forehead, and gathered up behind under an *opisthosphendonè*. This figure is finely modelled; on the dorsal ridge and on the paw are traces of red colour. Height, $4\frac{3}{4}$ in. by 7 in. *Ægina*. *Blacas*. *Mon. d. Inst. Arch. Rom.* iii. pl. 53, fig. 2; *Annali*, xv. p. 194.

(56) Aurora (Eos) carrying off Kephalos. She is winged, and moves to the right; she holds in both arms Kephalos,

who extends his right hand towards her in supplication. She wears a talaric *chiton* painted white, with a narrow red stripe round the skirt above the ankles; from her shoulders hangs a red scarf bordered with white; above the waist her *chiton* has been painted yellow; on one wing are traces of blue colour, the other has been painted red; her hair, gathered into a knot behind, is black. The body of Kephalos is red; his hair appears to have been blue, like the wing against which it is relieved. The base on which Aurora runs is blue. The colours are very fresh, but the relief is rather deficient in sharpness, as if from an old mould. *Kameiros. S. & B. Salzmänn, Nécropole de Camiros; Harrison, No. 783, fig. 3.* For the same subject in terracotta *emblemata*, see E. Curtius, in *Archäol. Zeitung*, 1876, p. 166, pl. 15; and O. Jahn, *Archäol. Beiträge*, p. 93, *seq.*

(57) Peleus seizing Thetis. She is moving to the right to escape from Peleus, who seizes her round the waist, passing his left arm round her body and pressing his head against her right side; his hands are locked together; he leans forward; she looks to the front, raising her left hand to her head; her hair is waved over the forehead, and falls in long tresses over her shoulders. She wears a talaric *chiton* with short sleeves, over which is another garment as low as the knees; a fold or *diploidion* falls from the shoulders to the waist, hanging over the upper part of the arms. On the right, one phase of her transformation is represented by a lion rising on his hind legs, and seizing the skirt of her upper garment with his teeth; this lion has been coloured yellow, with red in his mane. Thetis has had yellow hair; her short upper garment is painted white on the body and red on the left side; her face is white. The hair of Peleus is red; his form is meagre. The ground on which the scene takes place is broken in outline as if to represent rocks; a portion is painted white with black spots, perhaps to represent the shingly sea-beach; below is a plinth painted blue, on which may be traced the letters Πη[λ]ευ[ς]. Height, 6½ in. *Kameiros. S. & B. Salzmänn, Nécropole de Camiros; Harrison, No. 783, fig. 1.* A similar group in Schöne, *Griechische Reliefs*, pl. 34, No. 133.

(58) Actæon, attacked by his hounds, sinks backward to the ground on the left. Artemis, the upper part of her figure down to the waist broken away, advances upon him

from the right, her right hand placed on the neck of a hound, as if inciting him. The hound seizes the right arm of Actæon: in the background is seen the head of another hound. From Actæon's head spring antlers; the profile of his body shows partial transformation into that of a deer; on his rump is a deer's tail; from his shoulders hangs a mantle behind. Artemis wears a short *chiton* reaching half way down the thighs; she carries a bow in her left hand; her left leg from the knee downwards, and the left foot of Actæon, are broken away from the right side of the relief. On the relief are remains of red, blue, and yellow colour. Height, $4\frac{3}{4}$ in. by $6\frac{1}{8}$ in. *Alexandria*. A similar relief, but in less perfect condition, in Schöne, Griechische Reliefs, pl. 31, No. 127.

(59) Fragment representing a bearded male figure reclining, his head turned to the right. He rests on his left elbow, and has probably been represented reclining on a couch at a banquet; his hair, bound with a fillet, falls down the nape of his neck; his beard is long and pointed; over his left shoulder hangs a mantle; his right fore-arm, his left arm from the elbow to the hand, and nearly all the body from the waist downwards are wanting. The modelling presents no Archaicism except in the treatment of the hair and beard; the terracotta has the right-hand upper angle perfect; it is pierced for attachment. Clay, ash-coloured. Height, $3\frac{1}{2}$ in. *Bequeathed by Mr. James Woodhouse*.

(60) Draped female figure standing to the left, holding up with her left hand a fruit to her mouth. Her hair, encircled with a *stephanè* above the forehead, falls in a thick mass on her shoulders behind; she wears a necklace of beads and a talaric *chiton* with looped-up sleeves, over which is wound a mantle which conceals the form of the bosom; the left hand appears to be holding up drapery at her side, below which the figure is broken away; the nose is pointed; the type of the face Archaic. Height, $4\frac{3}{4}$ in. *Bequeathed by Sir Wm. Temple*.

(61) Game cock walking to the right. Has been painted red; the back pierced for attachment. Height, $3\frac{1}{2}$ in. *Melos*. *T. B.*

(62) Female figure, dancing, with *krotala*, and looking back. She wears a tight-fitting garment with short sleeves reaching just beyond the shoulder-joint, and gathered into

folds round the hips. This may be the shift, called in later Greek, *anakolon*. Her hair is arranged in regular curls over the forehead, and gathered into a knot behind; over the front of the head a band; on the right foot is red colour, probably indicating a boot, reaching to the ankles. Height, $5\frac{3}{4}$ in. *Millingen*. Probably from *Melos*. This figure is of the same type as that in *Schöne, Griechische Reliefs*, pl. 35, No. 135.

(63) Group of two warriors fighting. On the left the combatant is falling backward with both knees bent; his right hand, which still grasps the sword, rests on the ground. With his left arm he tries to ward off his adversary by advancing his oblong shield; nearly all his head is wanting, but he has worn a Phrygian cap, of which a lappet falls on his breast; his beard is long and pointed; he is armed with a cuirass; round the loins are folds of drapery. The other warrior springs forward to the attack, his right leg advanced; with the sword in his right hand he thrusts at his antagonist's left arm; he wears an Argolic shield, which has been painted yellow; from his right shoulder hangs a blue scarf; his legs are painted red; the legs and arms of the other warrior are red; his cuirass has probably been yellow. The plinth has been blue. Length, $5\frac{7}{8}$ in. by $4\frac{5}{8}$ in. This group is of the same type as that in *Schöne, Griechische Reliefs*, pl. 33, No. 131.

(64) Old man and dog, cut in outline; the inner markings incised. The old man leans forward on a staff, looking down to the right; his dog is a little in advance of him; a mantle hangs from his left arm; his beard is long and pointed. Very rudely carved, in a fine light-coloured clay. Height, 4 in. *Greece*.

(65) Female head to the left, broken off at the neck. The hair is arranged over the forehead in a triple row of curls, behind which it is concealed by a cap secured by a band. Height, $1\frac{7}{8}$ in. *Bequeathed by Sir Wm. Temple*.

(66) Female head to the right, cut off at the neck. The hair on the forehead in regular curls, behind which it is crossed by a cap secured by a band. Height, $1\frac{7}{8}$ in.

(67) Head of Satyr to the left, cut off below the chin. The nose sunk on the bridge and lumpy at the end; he has moustaches and large ears pointed forwards; injured by fire. Height, $1\frac{5}{8}$ in.

TABLE CASE K—*continued*.

SMALLER MASKS.

(68) Bearded mask with bull's horns, full face, representing a river-god. The face and ears painted blue; the beard, which is arranged in parallel wavy ridges, and traversed obliquely by very long moustaches, is painted red; over the forehead is a triple row of formal curls, behind which the hide of the bull appears between the horns. Height, 2 in.

(69) Similar mask. The beard, hair, and edge of the bull's skin, red; the pupils of the eyes and eyebrows, black. Height, $2\frac{1}{2}$ in.

(70) Another, similarly painted, rather smaller.

(71-78) Eight others, ranging from $2\frac{1}{2}$ in. to 2 in., of which seven are from the Blacas collection.

(79) Another, Archaic, but freer and less conventional in style. The hair over the forehead arranged in wavy lines terminating in short curls; the moustache long and wavy; the eyebrows raised in relief. On the bull's hide are faint traces of red colour. Height, $2\frac{2}{10}$ in. *Cære (?) (Cervetri)*.

(80) Similar type, but no longer Archaic. The beard flowing in ringlets; the space between the horns covered with short wavy hair. Traces of red colour on the face. Height, $2\frac{1}{8}$ in. *Sicily*.

(81) Another, similar; traces of red colour on the hair between the horns. Height, $2\frac{1}{8}$ in. *Sicily*.

(82) Mask of bearded Satyr, full face. The hair and beard represented by straight parallel ridges; a tuft growing from the under-lip overhangs the centre of the beard; the moustache traverses the beard obliquely; the outer corners of the eyes inclined upwards; at the back of the hair a diadem; the ears tall and upright. Height, $2\frac{1}{8}$ in. *Sicily*.

(83) Another, similar; on the diadem traces of red colour.

(84-86) Three others, similar.

(87) Mask of Seilenos or Satyr. Bald on the middle of the forehead, *phalakros*; his hair is treated as a granulated surface to indicate very short curls; his beard is in wavy

ridges traversed obliquely by a long moustache, and overhung in the centre by a long tuft growing from the underlip; on each cheek is a patch of red; the pupils of his eyes, the eyelids and eyebrows are painted black; the rest of the eye has its natural colour; on his forehead wrinkles are indicated by three black wavy lines; his hair is green; his beard red; his ears are short and erect. Height, $2\frac{1}{8}$ in.

(88) Similar mask; the face, moustache, and tuft, red; the beard green; the hair has been blue. Height, $2\frac{1}{8}$ in.

(89-92) Four similar smaller masks; hair and beard red.

(93) One, similar; hair red, face blue.

(94-97) Four, similar; face red; hair and beard blue.

(98, 99) Two others, plain. The eleven smaller masks (89-99) range from $1\frac{1}{2}$ in. to $1\frac{3}{8}$ in., and with one exception were all found in a tomb at *Capua*. *Castellani*.

(100) Mask of Seilenos, bald over the forehead, which is deeply wrinkled; the hair cut very short on the temples; the beard spread in a crescent form round the lower part of the face, with a surface quite smooth, on which the hair was probably indicated by colour; the face is painted red; the eyebrows in relief. Height, $2\frac{1}{8}$ in.

(101) Another, similar; the colours hardly visible. Height, $2\frac{1}{8}$ in. Both these masks were found in a tomb at *Capua*, with Nos. 89-99, already described.

(102) Another, similar. Height, $2\frac{1}{8}$ in.

(103) Mask, probably of Dionysos. The hair arranged over the forehead in many rows of short crisp curls, behind which is a diadem; the beard, smooth and crescent-shaped, is traversed obliquely by the ends of a long moustache. Height, $1\frac{7}{8}$ in. *Capua*. From the same tomb as the preceding Nos. 89-99. *Castellani*.

(104, 105) Two similar masks, partially gilt. *Bequeathed by Sir Wm. Temple*.

(106) Gorgon's mask. Mouth open, tongue protruding; the eye-teeth very long; the tongue has been painted red; the hair arranged over the forehead in two formal rows of spiral curls. Height, $2\frac{5}{8}$ in. *Blacas*.

(107, 108) Two others, burnt. *Blacas*.

(109) Another; remains of blue colour in the hair. Height, $2\frac{5}{8}$ in.

(110) Another, similar.

(111) Another, similar.

(112) Another, similar; traces of blue colour in right eye. Height, $2\frac{3}{4}$ in.

(113) Another, similar. Height, $3\frac{1}{4}$ in.

(114-119) Six others, similar. Height, $1\frac{5}{8}$ in. Nos. 113-119 all found in a tomb at *Capua*. *Castellani*.

(120) Another, similar; hair arranged in zigzag lines, ending in a row of curls over the forehead. Height, $1\frac{1}{4}$ in.

(121) Another, similar; hair granulated. Height, $1\frac{1}{4}$ in. *Bequeathed by Sir Wm. Temple*. For similar Satyric masks and Gorgoneia from Nola, see Panofka, *Terracotten d. k. Museums zu Berlin*, pl. xlvii. and lxii.; *Musée Blacas*, pl. x. p. 31, and pl. xii.

(122) Female mask; face long and narrow; hair waved and surmounted by a *stephanos*. Height, $1\frac{1}{2}$ in.

(123-126) Four similar masks, smaller; two have traces of blue colour on the *stephanos*. Height, $1\frac{1}{8}$ in. Nos. 122-126 were found in a tomb. *Capua*. *Castellani*.

(127) Another. Height, $1\frac{1}{8}$ in.

(128) Another. Burnt. Height, $1\frac{1}{2}$ in. *Blacas*.

(129) Male mask in Corinthian helmet, with cheek-pieces, on which ram's head in relief. Height, $1\frac{3}{4}$ in.

(130) Draped front of female figure standing behind a chariot, the *antyx* or front rail of which crosses her body at the waist. She looks to the front. Her hair falls in long tresses on the neck. She wears a talaric *chiton*, on which are traces of red colour. Height, $2\frac{3}{4}$ in. *Capua*. *Castellani*. Compare terracotta with relief of *quadriga* to front in Bullett. *Arch. Napolit.* 1854, pl. ii. fig. 3.

(131-133) Three similar figures. One broken off at the knees. *Capua*. *Castellani*.

(134) Front of a horse, as far as the shoulder. The harness indicated by red lines; the body white. Height, $3\frac{1}{4}$ in. *Capua*. *Castellani*.

(135) Another, similar. *Capua*. *Castellani*. These figures and fronts of horses are smooth at the back, and must have been attached as *emblemata*.

(136) Youthful male figure, naked; standing above a Gorgon's head. His hands raised on each side of his head as if sustaining some weight; his feet, placed close together, rest on a plinth, at either end of which is a goat couched. The Gorgon's head has a fringe of snakes

round the lower part of the face, and a row of curls on the forehead, behind which is a band terminating in a floral ornament, *anthemion*, at each end behind the ears. The bust is continued as far as the top of the shoulders, which are draped. On the band a trace of red colour. Height, 7 in. *Capua. Castellani.*

(137) Feet of a similar figure, standing on a plinth between two goats. Below, a Gorgon's bust, on the hair and drapery of which are remains of red colour. The upper part of the figure has been made in a separate piece, to which this has been fitted. Height, $2\frac{1}{8}$ in. by $2\frac{5}{8}$ in. *Capua. Castellani.*

(138) Another, similar, rather smaller. Remains of red colour on the Gorgon's right shoulder. *Capua. Castellani.*

(139) Bust of Gorgon, full face. On either side a Sphinx. The mouth of the Gorgon is very wide, with protruded tongue and very long eye-teeth; the eyes prominent, with eyebrows strongly marked in relief; the bridge of the nose and the forehead between and above the eyebrows deeply depressed; the hair formed of snakes, of which the tails, curled into volutes, are set in a row round the forehead; the heads turned towards the back of the Gorgon's head. In the ears are earrings in the form of circular rosettes. The bust of the Gorgon is depressed in the centre and raised in lumps on the shoulders; it is covered with a garment reaching to the base of the neck, and ridged to represent folds; outside the shoulders, a curved ridge extends from the base of the bust to the neck on each side, perhaps a symbol of the lunar crescent. On either side of the bust a Sphinx stands on the curved ridge. The Sphinx on the right has the right paw on the head of the Gorgon; that on the left, the left paw; their heads look to the front. There are traces of red colour on the wing of the Sphinx on the right. Height, 3 in. by 5 in. length.

(140) Fragment of another, similar; of which only the mask of the Gorgon and the Sphinx on the right side have been preserved. Traces of red colour on the wing of the Sphinx.

(141) Gorgon's mask, supporting the base of a column. On either side of the head a lion crouching. The Gorgon's face is wide and short; the tongue protruding; the eye-teeth not shown. A deep depression runs from between

the eyes up through the centre of the forehead; in the ears are earrings in the form of circular rosettes. The face is surrounded by a row of short spiral curls which passes under the chin; outside these curls two broad tresses, curled at the ends, fall, one on each side of the face; the neck is not shown. The lions have their backs to the head of the Gorgon, and look out to the front. Round the base of the column is a row of large beads in relief; above is the beginning of a fluted shaft, on which are traces of colour. Height, $2\frac{1}{4}$ in. by $3\frac{3}{8}$ in.

(142) Another, similar.

(143) Another, similar. The lion on the right broken away. Traces of red colour on the end of the long tress on the right.

(144) Siren, forming the *epithema* of a *stelè*; the top of the *stelè* forms a gable, on the central angle of which the feet of the Siren rest. On either side a spiral ornament rises from the gable. The Siren has spread wings curved upwards, and looks to the right; her hair falls on the nape of the neck in a wavy mass, and is gathered up into a top-knot, probably covered with a cap, which projects at the back of her head. Below the base of the neck are traces of red colour, marking apparently the border of drapery on the breast. Height, $3\frac{1}{4}$ in.

(145-147) Three others, similar. Nos. 139-147 were found together in a tomb at *Capua*. *Castellani*.

(148) Ornament, in the form of the *anthemion*, resting on a double volute. Height, $1\frac{5}{8}$ in. *Blacas*.

(149-158) Ten others, similar. Some have been exposed to fire. *Blacas*.

(159) Rosette of eight leaves. Diam. $\frac{7}{8}$ in.

(160-164) Five similar rosettes. *Blacas*.

TABLE CASE K—continued.

FRAGMENTS OF RELIEFS FROM LOCRI.

(165) A female figure, clad in a talaric *chiton*, with sleeves and mantle, stoops forward to the left over a *candelabrum*, on which is perched a cock. Behind her is another female figure, similarly draped, the upper part of whose body is broken off below the shoulders. On the

extreme left, behind the *candelabrum*, is part of a rectangular base. The figure stooping over the *candelabrum* has had her right arm advanced towards some object on the left, perhaps a statue on the base; this arm is now broken off below the elbow: her left hand, less in advance, holds a bird and some other object; her hair is gathered into a knot behind; she wears circular earrings. Her *chiton* is wrought in a material which takes fine folds, indicated by wavy lines; the folds of her mantle fall in symmetrical *pteryges* from the shoulders. The figure behind her on the right has her right arm raised over her companion's head; the right hand is broken away; the left holds a *kalathos*; her drapery is similarly treated. In the modelling of these figures the planes are skilfully varied, though the relief is kept very flat. On the right side and base the terracotta is complete to the margin. Height, $8\frac{3}{8}$ in. by $6\frac{1}{2}$ in.

(166) Two female figures, side by side, turned to the left; broken off at the waist. The nearest one holds in her left hand a *kalathos*; her right is advanced as if holding some object before the eyes of the other figure; her hair gathered under a close-fitting cap behind, and encircled with a diadem or chaplet of rosettes; she wears a *chiton* with hanging sleeves and fine folds. Of the figure beyond, all that is indicated in the relief are the right shoulder and arm, the neck, and the left hand, which is placed round the waist of the nearer figure; the head from above the chin and the right fore-arm are now broken away. On the right side this terracotta is complete. Height, $4\frac{1}{2}$ in.

(167) A cubical base, having a sunk panel, against which is relieved a *kantharos* (shape cclviii. of the Vase Catalogue). This terracotta is complete on the right side. Height, $3\frac{1}{4}$ in.

(168) Upper half of female figure, Persephonè, broken off at the waist. She stands holding out in her right hand a cock; in her left a fluted *phialè*; her hair is drawn back under a close-fitting cap; she wears a *chiton* with looped-up sleeves, over which is a *diploidion* hanging from the right shoulder and passing under the left arm; above the cock hangs a *phialè* with flutings, arranged in a star-like pattern. The edge of this terracotta is perfect on the right side and top, parallel with which is a raised ridge, forming a frame to the relief, $\frac{5}{8}$ in. wide; on this frame are traces of wave pattern (?) painted in red. The similar figure in the Bullett.

Arch. Nap. 1847, pl. 5, fig. 3, is perhaps from the opposite corner of this slab. On the same plate of the work referred to are five other fragments of terracotta reliefs, representing the same class of subjects as these Locri reliefs. Height, $4\frac{3}{4}$ in.

(169) Hades carrying off Persephonè, whom he has placed on his right shoulder, clasping her round the waist with his right arm; his left clasps her round the knees. She looks back to the left, her right arm bent as if beckoning; her left extended to the right; she wears a talaric *chiton*, over which is a *diploïdion*; her hair is drawn back into a knot behind. Hades, who is beardless, has a *chlamys* flying from his shoulders behind, but is otherwise naked. On the right of this group are folds of flying drapery within an angle formed by a wide and a narrow ridge. The edge of this fragment is perfect on the top and left side. Height, $5\frac{1}{4}$ in. by $6\frac{3}{8}$ in.

(170) Hades carrying off Persephonè, whom he presses against his waist; her left arm passes behind his head: in her right hand she holds a cock. She wears a talaric *chiton*, over which is a *diploïdion* fastened on either shoulder; her head is broken off. Hades has a *chlamys* hanging from the shoulders; his hair, bound with a diadem, is arranged in short close curls conventionally indicated by a granulated surface; he moves to the left, and has placed his right leg in his chariot, which is broken away all but the back of the *antyx*. The lower limbs of both figures are broken away. The edge of this fragment is complete on the right side. Height, $4\frac{7}{8}$ in. by $4\frac{1}{8}$ in. Arch. Zeit. 1870, p. 77; Overbeck, Griechische Kunstmythologie, pl. 18, No. 17; and vol. ii. (text) p. 592.

(171) Fragment of a similar group, showing the figures of Hades and Persephonè as low as the waist. Hades passes his right arm behind Persephonè, grasping her right upper arm with his right hand; his left fore-arm is broken away; a mantle hangs from his shoulders; his hair is arranged in close clustering curls round his face. Persephonè stretches out her left arm behind his head, the fingers extended; in her right hand she holds a cock; her hair is confined under a close-fitting cap; behind her, on the extreme left, is part of the *antyx* of the car of Hades. On the right the edge of the terracotta is perfect. Height, $4\frac{1}{2}$ in. by $3\frac{1}{4}$ in.

(172) Fragment representing Hermes Kriophoros. He

moves to the right, holding in his right hand the *caduceus*; he carries the ram on his shoulders; with his left hand he presses its four feet against his breast; on his head is the *petasos*; his beard is long and pointed; he wears a close-fitting *chiton*; his mantle is wound round his arms. On the right edge of this fragment are indications of drapery, probably belonging to a figure towards which Hermes was represented moving. Height, $6\frac{1}{2}$ in. by $3\frac{1}{4}$ in.

(173) Fragment: male figure on horseback, carrying a heptachord lyre in his left hand. The horse is moving to the left abreast of another horse indicated beyond; of the male figure only the left hand and left side from the waist to the bottom of the calf remain; his hip and thigh are concealed by a granulated covering, perhaps the skin of some animal. Of the horse which this figure rides, only the body as far as the base of the neck and the upper part of the hind legs remain; round the shoulder is a collar, *lepadnon*, ornamented with rosettes between two rows of beads. Of the horse beyond only part of the shoulder, ornamented with a similar collar, and part of the left hind leg remain. Length, $5\frac{3}{8}$ in. by 3 in.

(174) Bearded male figure, Dionysos (?), to the left. In his right hand he holds by the foot a two-handled vase; his beard is long and pointed; his long hair is waved on the temples and looped up behind; he wears a talaric *chiton*, over which is a mantle thrown across both arms and crossing the breast; the figure is broken off at the waist, and wants the left hand. The edge of this terracotta is complete on the right. The vase has spiral handles; on the body is the wave pattern incised. Height, $3\frac{3}{4}$ in.

TABLE CASE K—*continued*.

ORNAMENTS OF JOINT TILES.

(175) Front of joint tile, *imbrex*, *kalypter*. Within an arched frame a female mask. The hair, waved over the forehead, falls on each side of the face in two tresses which reach a little below the neck. Between them appears the border of the *chiton*, ornamented with a zigzag, below which is an indented pattern painted in purple on a drab ground; the tresses are divided by horizontal furrows at regular

intervals to represent waves in the hair; they have been painted black. Within these tresses, along each side of the neck, is shown the edge of a veil (?) passing under the hem of the *chiton*; the eyebrows are raised; the eyelids strongly marked; the eyes, lips, and the inside of the ears picked out with purple colour. The arched frame round the head is ornamented with leaves rounded at the ends, and picked out alternately with purple and black colour; they radiate from a moulding on which a spiral band is painted in black and purple. The base of the tile is ornamented with two bands, checky black, purple, and white. The back of the tile is broken off. Height, $11\frac{1}{2}$ in. *Bequeathed by Sir William Temple.*

(176) Female mask broken from joint tile. The hair is arranged over the forehead in conventional waves overlapping each other like tiles, and falls on each side in two long tresses which reach below the base of the neck; between these tresses the hem of the *chiton* is shown below the neck, and the edge of a veil passing along each side of the neck under the *chiton* is faintly indicated; the long tresses are divided by horizontal furrows at regular intervals to represent waves in the hair; the outer corners of the eyes and of the mouth turn upwards; at the back of the head is a raised band, probably part of the arched frame round the mask. Height, 8 in.

(177) Fragment of bearded mask treated as an architectural ornament. The moustache terminates in a volute; the beard is smooth, with no indication of hair; from it radiates a fan-shaped ornament of architectural leaves painted red; the forehead is broken away; on the right temple are small ringlets. This mask has been combined with volutes on each side, which touch the spiral end of the moustache. The modelling seems pseudo-Archaic, and the mask is probably of the Roman period. Height, $6\frac{1}{2}$ in.

(178) Male bearded head with bull's horns and ears, perhaps representing a river-god. Between the horns is the bull's hide, terminating on the forehead in a row of short spiral curls incised. The beard and moustache are smooth, and have been painted; the face is short; the nose broad at the base; the eyes are narrow and shallow, with their outer corners inclined upwards; the eyebrows indicated by a slight ridge inclined in the same direction as the eyes; the chin and right jowl and cheek broken away.

The horns have been painted red; the hair and skin between the horns black; the moustache black; on the head behind the horns is a fillet, on which a triangular ornament is painted in red. This mask is architectural, but does not appear to belong to a joint tile. Height, 9 in. *Millingen.*

TABLE CASE L.

(1) Gorgon's mask. The hair very delicately wrought in snaky lines; the tongue protruding; the teeth not shown; remains of gilding. Height, $1\frac{1}{8}$ in.

(2-5) Four other masks, rather smaller. The clay of these masks is of exceeding fineness, and the style exhibits no trace of Archaicism. They are from the Burgon collection, and were all probably found in tombs at Athens.

(6) Mask of Athenè, full face. On her helmet three crests and a frontal ridge; her long hair falls on each side of her neck, which is encircled with a necklace of beads. This mask belongs to the finest period of art. Diam. 1 in. *Athens. T. B.* For a similar mask, see Bullett. Arch. Napol. 1846, pl. 4, fig. 3.

(7) A number of small ornaments in terracotta gilt, found in tombs in the Cyrenaica.

(8) A series of terracotta fragments of figures found on the site of the Mausoleum at Halicarnassus. Newton, *Hist. Disc.* i. pl. 59, 60.

(9) Group in high relief. Seated female figure embracing a younger female figure: perhaps this group represents Persephonè in the lap of Demeter. The younger figure has her head thrown back, her shoulders resting on her companion's bosom, on whose left thigh she is seated half reclined; her body is partly supported by her right hand, which rests on the side of the chair: she wears a talaric *chiton*, over which is a mantle cast round her lower limbs, which she is drawing upwards with her left hand; her hair is drawn back from the face on each side of a band over her forehead. The elder figure appears to be veiled; drapery covers her lower limbs; her feet are broken away; her right arm passes under the right arm of her companion, whose right breast she grasps with her right hand. This terracotta, though roughly executed, is remarkable for beauty of composition. Height, $6\frac{1}{8}$ in. *Castellani.*

(10) Upper part of youthful male figure, probably Hermes, broken off at the waist. From the left shoulder hangs a *chlamys*, of which the back and front are fastened by a circular *fibula* so as to form a loop, through which the top of the arm is seen; the hair is in close crisp curls; no beard. This terracotta is remarkable for the beauty of the modelling, which is thoroughly carried out in the back as well as the front of the figure. Present height, $3\frac{1}{2}$ in. *Tarentum. Castellani.*

Nos. 11-22. A collection of terracottas, chiefly fragments, excavated at Larnaca, in Cyprus, by Mr. Consul Colnaghi, and presented by him in 1866. Two inscriptions were discovered on this spot containing dedications to Demeter Paralia (Cesnola, Cyprus, p. 429, No. 37); and in this series of terracottas types constantly recur which evidently relate to the worship of Persephonè. It may be presumed, therefore, that a temple of these two deities stood on or near this site.

(11) One of the types in this series represents Persephonè veiled and seated. Of this type, there is one specimen perfect, all but the head and several fragments. With her right hand she holds the pomegranate fruit against her right breast; with her left she draws forward over her left breast the edge of her veil, which falls from a wicker *kalathos* on her head; her hair falls in long tresses; she wears a necklace of pendants, a talaric *chiton* and a mantle wound round her lower limbs; she sits in a chair, the top rail of which projects on each side of her shoulders; her feet rest on a footstool. Height, 7 in.

(12) In another, of the same type, the pomegranate fruit is held in the left hand; the right rests on the lap. This figure is headless.

(13) In a third variety, the fruit is held in the right hand, resting on the right thigh; the left draws the edge of the veil over the left side of the bosom.

(14) *Kistophoros*, a youthful female figure. Stands holding in her left hand an oblong *kista* half open; she wears a talaric *chiton*, with sleeves, and a richly ornamented necklace; on her head is the *kalathos*, from which a veil falls behind. There are many fragments of larger figures of this type; some consist only of the left hand, with the half opened *kista*, inside which is represented sometimes a row of circular flowers, sometimes a wreath.

In two other fragmentary groups the *kistophoros* is a female figure naked to the hips, and holding the half-open *kista* in her left hand; on the right is a draped female figure, who, with her left hand resting on her companion's left shoulder, seems to be drawing forward drapery; a band of some kind encircles the heads of both figures. A comparison of three other fragmentary groups shows the *kistophoros* standing on the right hand of a seated goddess of much larger proportions. This goddess, who is headless, is seated in a chair, of which the top rail projects on each side of her shoulders. She wears a talaric *chiton*, over which is a mantle, which covers the right arm down to the wrist; the left arm and the hand, which is raised to the neck, are entirely muffled in the mantle; the feet are covered with pointed shoes, and rest on a footstool. The *kistophoros* wears a talaric *chiton* and necklace; her hair is cross-banded; in her left hand she holds the *kista*; with her right she gathers an end of drapery at her side. On the left of the seated goddess must have been a corresponding *kistophoros*. Present height, 7 in.

(15) *Thesmophori* (?). Two female figures seated side by side. The one on the left holds an open book, with both hands, in her lap; the other, a roll, which she opens out on her lap with both hands. This book and roll probably represent the *Thesmoi*, or ritualistic ordinances relating to the worship of Demeter. (See Sauppe, *Die Mysterieninschrift von Andania*, p. 55.) Both these figures want the head; their bodies are naked from the waist upwards; their lower limbs are covered with a mantle; both wear armlets on each arm; the one on the right has a necklace with pendants; their seat is on a high plinth. Height, $4\frac{3}{8}$ in.

(16) Fragment representing a male (?) figure, holding on both knees a large pomegranate fruit, which has been coloured red; body, from hips upwards, and feet wanting. Present height, 3 in.

(17) Fragment of female figure, bearing on the head a *kista* or *kanè*, on which is a relief representing a draped female figure moving rapidly to the left. Of the figure bearing this *kista* only the head and hands remain. Present height, $1\frac{7}{8}$ in.

(18) Goddess seated in a chair, the arms of which are supported by two Sphinxes. Her hair is twisted back

over the forehead, passing under a veil, which is surmounted by a tall *stephanos*, formed by two horizontal rows of circular fruits or buds, above which are leaves arranged so as to form an indented outline; the edge of the veil over the forehead forms a scalloped line; in the ears are earrings, of which the pendants are in the form of inverted pyramids. The figure is clad in a talaric *chiton*, nearly covered with the veil; her left hand, enveloped in the veil, is raised towards her mouth; her right hand, holding a pomegranate bud (?), rests on her right knee; on her right wrist is a twisted bracelet; her right arm is covered with the veil; her feet wear pointed shoes, and rest on a footstool, on the front of which are two rosettes; the upper crossbar of her chair has been also ornamented with rosettes, one of which has been broken away. Height, $12\frac{1}{2}$ in. The headdress of this figure, with more or less variety, recurs on a number of heads broken from figures on the same or on a smaller scale. In some of these headdresses the flowers, which are arranged in a single row, and have several leaves, may be pomegranate flowers.

(19) Gaia Kourotrophos (?). Fragment of goddess, seated in a chair. In her left arm she presses against her bosom a naked boy, who raises his right hand, palm outwards; the goddess wears a *modius*, from which a veil falls behind; her hair falls in a long tress on her left shoulder. The right shoulder and side broken away, and the figure broken off at the waist; bust draped in a *chiton*. Present height, $4\frac{1}{2}$ in.

(20) Male figure of an effeminate type, clad in a talaric *chiton* with sleeves. The right hand raised, the palm outwards, the thumb touching the shoulder; the left hand hangs by the left side; head and feet wanting. Present height, $6\frac{1}{2}$ in.

(21) Upper part of female figure, holding in her left hand a lyre, with a square base. Her right hand is pressed against the lower side of her right breast; on the head is a crown, from which a veil hangs down behind; the hair falls in long tresses on each side of the neck, on which is a necklace of pendants. Broken off at the waist; appears to have been seated in a chair, of which the crossbar remains on the left. Present height, 3 in.

(22) Female head, surmounted by a high *stephanos*, at the base of which is a wreath of leaves; next is a row of circular pomegranate (?) flowers, above which are Sphinxes

turned to the front; above the Sphinxes the crown has been finished with an indented edge, probably composed of leaves set upright; nearly half the crown is broken away. Underneath this crown the hair is drawn back in wavy lines on each side of an *ampyx* or band over the forehead; the earrings are circular flowers. Broken off nearly at the base of the neck. Present height, $6\frac{1}{2}$ in. In the collection are three more fragments showing this *stephanos* on a smaller scale. The other terracottas in this collection are too much mutilated to admit of the identification of their subjects.

Nos. 23-41 are terracottas obtained from Centuripæ, in Sicily, by Mr. Consul Dennis.

(23) Aphroditè. The lower half of the body draped in a mantle crossing the thighs obliquely below the hips; her arms extended, as if she had held a wreath; her head turned to the left; her hair drawn back from the forehead, and partially gathered into a knot on the top of her head; the remainder falls on her shoulders; the head surmounted by a *stephanè*; her left foot raised on a plinth painted red; on the surface of this terracotta are remains of white enamel; in the tresses on the neck are traces of red colour. Height, 1 ft. $3\frac{1}{2}$ in.

(24) Aphroditè. Her lower limbs covered with a mantle, which passes obliquely from the left thigh to the right hip, whence it is carried round the back, falling in folds over a *stelè*, which supports the left side of the figure. The head of Aphroditè looks to the left; her right arm is advanced; her left, broken off at the elbow, is raised above the shoulder; her left foot rests on a rock (?), the left knee bent; her hair, which is drawn back into a knot behind, is coloured red; on her mantle are remains of dark enamel, and the nude parts of the figure have been covered with white enamel. Height, 11 in.

(25) Aphroditè. Her lower limbs from the hips downwards are covered with a mantle twisted over the centre of the pelvis; her head looks to the left; her right hand, which wants the thumb and fingers, is advanced; her left arm, broken away, has rested on a rock which supports her left side; her left foot rests on a rock; her hair is drawn back and fastened in a knot behind. The nude parts of the figure have been covered with a glaze, which is still white on the face; on the body it is dark; on the fore-

head the thin edge of the hair is not rendered in relief, but painted in red on the white enamel. Height, $9\frac{1}{4}$ in.

(26) Aphrodite, stooping forward to the right. Her left foot raised on a rock, her left arm wanting, her right hand raised towards her head; over her lower limbs is thrown a mantle, which, crossing the right thigh below the hip, is brought round the back, one end falling over the left thigh; the mantle has been painted pink, with a blue stripe near the lower edge; the hair is drawn back and tied at the roots behind; the ends of the tresses float in the air; on the feet are shoes, on which are traces of red colour. The attitude suggests that this figure may have been leaning against another figure on the right. Height, $11\frac{3}{8}$ in.

(27) Aphrodite. A mantle, hanging from the left shoulder behind, is brought round in front to cover the right leg and thigh; the rest of the figure nude; both arms raised towards the head, which is thrown back. The right leg from the knee downwards and left fore-arm wanting. On the head is a thick wreath. Height, 1 ft. $3\frac{3}{4}$ in.

(28) Androgynous figure; female, all but the breasts, which are those of a male figure. The front of the figure is nearly nude; a mantle covers the right thigh, and, passing round the back, hangs down the left side, a small fold falls over the left shoulder; the head looks to the right; the hair, waved over the forehead, is drawn back in braids to the back of the head; a band passes under these braids. The right arm, left arm to above elbow, and both feet broken away; remains of enamel on the nude parts; under the left arm the side is pierced through to the back. Height, 1 ft. 3 in.

(29) Androgynous (?) figure. The lower half of the body, from the hips downwards, enveloped in a mantle loosely knotted over the pelvis; the head is turned to the left; the hair falls in long tresses at the back of the neck; the body is that of a youth; the right arm and left hand wanting; a rock supports the figure on the left side as high as the waist. The lower part of this terracotta is covered with a white glaze, the nude part of the body with a purple glaze. Height, $8\frac{7}{8}$ in.

(30) Winged Androgynous figure, nude, all but the breasts, which are those of a young girl. The right leg and thigh are covered with a mantle, which, passing behind

the back, hangs down the left side; a small fold falls in front over the left shoulder; the head looks to the right; the left leg is crossed over the right leg; the arms are advanced as if holding something; both hands are broken off; the hair is drawn back from the face in rich wavy masses, from under which a band crosses the top of the head. The drapery has been covered with white enamel, the nude parts with enamel now a reddish yellow, but which originally was probably a warm flesh tint. Height, 1 ft. 3 in.

(31) Eros. The lower half of the body covered with a mantle, one end of which is held by the left hand against the left hip; it passes across the body to the opposite hip, and thence round the back to the left arm, round which it is wound, falling in vertical folds along the left thigh and leg. The figure looks to the left, extending his right arm in that direction; the hair, which has been painted red, falls in luxuriant tresses on to the shoulders; the drapery has been enamelled white; on the nude parts are the remains of a pink enamel; the right wing and right fore-arm broken away; the feet are shod. Height, $6\frac{1}{4}$ in.

(32) Eros. Both wings broken off. The lower half of the figure clad in a mantle which, passing from above the left hip across to the right hip, is brought round the back and over the left shoulder, whence it falls in a vertical fold to the left foot. The head looks to the right; the right arm, broken off at the elbow, is extended horizontally to the left; the hair falls in luxuriant tresses on each side of the neck; over the forehead is the top-knot characteristic of Eros; the feet are shod. The nude parts are covered with a pink glaze in very fine condition, the mantle with a white glaze. Height, $5\frac{5}{8}$ in.

(33) Psychè (?), standing with her left elbow resting on a pilaster. She looks to the right, her right hand advanced; round her lower limbs is wound a mantle, which passes round her right hip to the back, and thence over her left shoulder down her left side. This figure has been covered with white enamel, all but the hair, which is left red; the right leg and left leg from below the ankle wanting. The type is that of a young girl. Height, $6\frac{3}{4}$ in.

(34) Group of Psychè carrying Eros on her shoulders. His left hand rests on her left breast; his right, broken off, has rested on her right shoulder; his left knee, at the level

of her waist, passes between her right arm and right side, resting on her wrist, which, together with her right hand, is placed behind her back; her left arm is not shown. Eros looks to the left; Psychè looks up at him, moving to the right. She wears a talaric *chiton*, over which is a *diploidion*, which has slipped off her left shoulder; her hair, drawn back from the face and painted red, is gathered into a knot behind; a mantle passes round the right thigh of Eros below the hip and over his left shoulder; his hair has a broad plait over the forehead, and falls in long tresses on each side of the neck; half his right wing is broken. The inside of his wings has been coloured blue and pink; his face and the nude part of his body is covered with a flesh-coloured glaze; his mantle is painted white; the drapery of Psychè has been pink; their feet are shod. For the composition, compare the mirror case from Corinth, Arch. Zeit. 1873, pl. 7, fig. 1. Height, 9 in.

(35) Similar group of Psychè carrying Eros. Her head is ornamented with a *stephanè*; her *diploidion* is girt under the bosom; her left shoulder is broken away; the right wing and left arm of Eros are wanting; his hair is brought forward in a plait on the top of his head after the fashion characteristic of Eros; it has been coloured red. On his body are traces of flesh-coloured glaze, and on the *chiton* of Psychè has been a white glaze with a purple stripe above the lower border. At the back of this group near the base is a butterfly, in allusion to Psychè. Height, 1 ft. 1½ in.

(36) Eros. The figure wanting from the waist downwards. His hair is arranged on the top of the head in the plait characteristic of Eros; his shoulders are draped in a mantle under which his right arm and hand are seen pressed against his bosom. His face has been covered with pink glaze; his mantle has been white, striped with blue; his left arm wanting from the shoulder. Height, 4 in.

(37) Draped female figure leaning over to the left. Her right knee is bent up with the foot raised high, and her right arm is extended towards her right ankle as if to adjust her sandal. Her head is turned to the right; she wears a talaric *chiton*, over which is a mantle, one end of which falls over her left shoulder, and is held in the left hand; the remainder is wound round the body under the

right breast. The right arm, though antique, does not belong to this figure, but its action seems to be correct; the head looks to the right; the hair, which is painted red, is drawn back and gathered into a knot behind. Height, $6\frac{1}{4}$ in.

(38) Amphitritè (?) riding on a Hippocamp, of which the head and fore-legs are broken away. She looks back to the right. Round her lower limbs is wound a mantle; behind her back is drapery, blown out like a sail by the wind. The tail of the Hippocamp has had a blue glaze. On the inside of the veil behind Amphitritè is a white glaze with purple stripes. Length, 9 in. by 6 in.

(39) Head of Mænad (?), broken off at the base of the neck, turned slightly to the right. On the head a thick crown of leaves; the hair falls on each side of the neck, and has been painted red; on the face and neck has been a pink glaze. Height, $2\frac{7}{8}$ in.

(40) Female head, broken off at the base, looking to the left. The hair drawn back from the face, which, with the neck, is covered with a pink glaze. Height, $2\frac{3}{4}$ in.

(41) Draped female figure, Artemis (?), moving to the right, but looking to the left; broken off at the waist. Her head is bent over her right shoulder; her hair falls in long tresses at the back and sides of her neck, and is gathered into a top-knot like that of Artemis. She wears a *chiton*, over which an upper garment is fastened on the right shoulder, passing obliquely under the left arm, which is broken off at the elbow, and has been extended horizontally. The right arm is broken off above the elbow. Height, $4\frac{1}{2}$ in.

(42) Group: Eros (?) and Psychè, round whose neck he places his left arm; his left leg is crossed over his right leg; a mantle hangs from his left shoulder; his hair falls in ringlets behind his ears, and is gathered into the plait characteristic of Eros on the top of the head; but the attribution of this figure is doubtful, as there is no indication of wings at the back, and it is not certain that the head belongs to it, the base of the neck having been made up in plaster. The left foot is wanting. Psychè is headless; she wears a talaric *chiton*, over which is a *diploidion* fastened on the right shoulder and passing obliquely across the bosom under the left arm; her left hand rests on her left hip. On the body and face of Eros, and on the *chiton* of

Psychè, is white glaze; on his right leg is a buskin, *endromis*, coloured blue, with red about the toe. His hair has been coloured red, and there are traces of red on the *diploidion* of Psychè. Height, $10\frac{3}{8}$ in. *Girgenti (Agrigentum)*. *F. L.*

(43) Head of Chthonian goddess, veiled, and wearing a *kalathos*, which is ornamented with a row of rosettes, perhaps pomegranate flowers. Broken off at the shoulders from a seated figure, probably of Persephonè. Height, $3\frac{1}{4}$ in. *Syracuse*. *G. D.*

(44) Female head. The hair drawn back from the face, and gathered into a high top-knot, *krobylos*. Broken off at the neck. Height, $2\frac{1}{8}$ in. *Syracuse*. *G. D.*

(45) Relief, cut in outline like an *emblema*. Muse, headless, playing on lyre; her mantle leaves the right arm and side bare. Behind her a pilaster. Height, $2\frac{3}{4}$ in. *Syracuse*. *G. D.*

(46) Mask of Medusa(?). Round the base of the neck and sides of the head a border of pointed leaves radiates in the form of a crescent; within this crescent are two snakes loosely knotted round the neck. The hair falls in dishevelled masses on each side of the head; on the leaves remains of pink and green glaze, and of white glaze on the face. Pierced at the top for suspension. Diam. $6\frac{1}{8}$ in.

(47) Another, similar, but larger; the base of the neck and the border broken away on the left side of the head. On the face and neck a white glaze, with a pink tinge on the lips and eyes. Diam. 8 in.

(48) Another, similar; the border of leaves and hair broken away on the left side of the face. On the face and leaves white glaze; in the hair are two small wings, as in the heads of Medusa, with purple glaze; the eyebrows and eyelids have been picked out in yellow. Diam. $6\frac{3}{4}$ in. Millingen, in *Ancient Unedited Monuments*, pt. ii. pl. 19, fig. 2, publishes one of these masks as Medusa.

(49) Bust of Eros, surrounded by a border of leaves. The figure is shown as low as the waist; he wears a *chiton*, over which is a mantle covering both shoulders and both arms. The right hand of Eros draws down the upper edge of this mantle nearly in the centre of the breast; in his left is a butterfly, the symbol of Psychè, the greater part, if not the whole, of which is modern; the restoration, however, is probably correct. Both garments have been coloured purple. Inside the pinions of both wings, and

on the neck and face, are traces of red colour; the hair is arranged in the plait characteristic of Eros, with ringlets falling on each side of the neck, and is painted red. Height, $11\frac{1}{2}$ in. Cat. Durand, No. 1643. *Centuripæ*.

(50) Relief on the cover of a *pyxis*. Group of Aphrodite and Adonis, or Anchises, seated. Before them Eros winged, and moving rapidly towards them, advancing his right arm towards Aphrodite, and drawing forward with his left hand the edge of his drapery flying behind him. Adonis is seated in a chair, placing both arms round the neck of Aphrodite, who sits on his left thigh; her face turned towards his, her left hand resting on his right arm, her right hand passed behind his back. On the extreme left behind him hang a small *aryballos* and a strigil; drapery hangs from the seat of his chair. Aphrodite has her hair drawn back into a conical mass, tied at the roots; she wears a talaric *chiton* clinging very close to the form; her right foot in a sandal rests on a footstool. The figure on the right is on a higher level. The composition and modelling of this terracotta belong to a refined period of art; in the drapery there is the same tendency to mannerism as in the Meidias vase, Part I. p. 17, No. 1, Table Case K. Diam. 10 in.

(51) Similar relief, on a smaller scale, and from a worn-out mould. On the cover of a *pyxis*. Diam. $6\frac{5}{8}$ in. *Presented by the Trustees under the will of the late H. Christy, Esq.*

TABLE CASE M.

The terracottas in this case consist of a series of moulds for reliefs, figures in the round, masks, lamps and other objects. Among the moulds for reliefs may be noticed (1-3):—

(1) A representation of two *quadrigæ*, with charioteers carrying palm branches and wreaths. In the centre, between the two *quadrigæ*, stands a third charioteer, holding a prize vase on his head and a palm branch in his left hand. On one side of him is a figure blowing a trumpet; on the other side are two spectators. Height, $4\frac{3}{4}$ in. Length, $8\frac{1}{2}$ in.

(2) Herakles and a Mænad, who is dancing before him, and carrying a torch and a *tympanon*. Height, $4\frac{1}{2}$ in. by $4\frac{1}{2}$ in. *Athens*.

(3) Female figure, broken off below the hips, and representing only the front of the figure. Height, 5 in.

(4) A series of disks, pierced near the edge with two holes for suspension. On one side is usually raised in relief a head, figure, symbol, or letter. The head of the Gorgon occurs frequently. Scylla and Aphrodite riding on a swan also occur. In some cases the device on the disk has been impressed by a seal in intaglio, perhaps from a gem. The use of these disks is not known. They may have been weights for the threads of the loom.

(5) Impressions from gems in intaglio, and circular counters or tickets, on which devices are stamped.

(6) Type of a silver coin of Larissa. Horse galloping. ΛΑΡΙΣΑΙΑ. *Leukas, in Akarnania.*

(7) Mould or stamp of gold coin of Philip II. of Macedon. Female figure in *biga*. *Castellani.*

(8) Mould of Roman denarius; on obverse, head of the Emperor Albinus. *Avignon. Presented by E. H. Bunbury, Esq., 1851.*

(9) Moulds of denarii of the Emperors Macrinus, Galerius, Licinius I., Licinius II., Constantine the Great, and Crispus. Found at *Crocodilopolis (Arsinoë).*

(10, 11) Two fragments of Roman building tiles, on which an inscription is stamped in raised letters, noting the name of the pottery where they were made, and the estate on which it was situated. Some of these stamps record the date of the consulship in which the tile was made, and thus a series of dated specimens, ranging from A.D. 107 to A.D. 222, has been formed. See Birch, *Hist. Pottery*, 2nd ed. p. 481, for an engraving of No. 10, and an account of these tiles. Three of these stamps are given in Harrison, No. 890. Diam. $5\frac{1}{4}$ in. and $5\frac{1}{2}$ in.

(12) Piece of oblong tile, on which in relief a helmeted head of Athenè in a *phialè*. On the helmet is a Sphinx between two high crests; below the head of Athenè, a boar moving to the left. Below the boar an Oscan inscription in three lines set at right angles to the boar, which has been read, *Virium Vesulia deivin*. This curious terracotta was found between Caserta and Capua, and is published by Lignana, *Bullett. d. Inst. Arch. Rom.* 1869, p. 73; Fabretti, *Suppl. Pte. Prima*, p. 88, No. 496. For a similar terracotta found at Capua, see *Bullett. Arch. Nap. N. S.* 1853, p. 183, pl. xiii. No. 2. Length, 1 ft. 4 in. by $5\frac{3}{4}$ in.

(13) *Phialè mesomphalos*. The central boss is encircled with a floral ornament, round which are twelve oval cavities; between each pair is a lotos-flower. Round the mouth are twelve heads in Phrygian caps between pairs of female heads in profile looking right and left. *Presented by Dr. Hogg*, 1843. For a similar *phialè*, see Bullett. Arch. Nap. N. S. 1853, p. 30, pl. i. fig. 6.

(14) Head of Eros, cast in *gypsum* (plaster of Paris). The hair, eyebrows, and eyelashes are painted black, the eyes hazel, the lips red; the back hair is brought forward in a plait after the fashion characteristic of Eros; the head is encircled by a fillet ornamented with leaves, which are painted pink. This head was found with an arm (15) on which is painted a bracelet, and on the upper arm an armlet. The two fragments appear to have belonged to the same figure, and were obtained from Benghazi (Euesperitæ), in the Cyrenaica, by the late Vice-Consul Crowe. Another arm (16) and a foot (17), subsequently acquired from the same locality by Mr. Consul Dennis, may be part of the same figure. These fragments are well modelled; their date is probably not earlier than the third century B.C. Height of head, $6\frac{3}{4}$ in.

(18) Female figure with long hair, wearing a talaric *chiton*, painted blue from the waist downwards. With both hands she opens her dress so as to show her breasts; a mantle, white with black spots, hangs from her shoulders. Height, 9 in.

(19) Upper part of a boy holding a goose, which has been painted blue. The boy's eyes are marked in black. Height, $4\frac{3}{4}$ in.

(20) Boy riding on a dolphin. The fish is painted blue. Height, $2\frac{7}{8}$ in.

(21) Female bust. The drapery blue. Height, $2\frac{5}{8}$ in.

(22, 23) Two tragic masks picked out with pink; the eyes marked in black. Height of each, $4\frac{3}{8}$ in.

(24) A Gorgon's mask. Diam. $4\frac{7}{8}$ in.

(25, 26) Two architectural fleurons, picked out with pink. Height of each, $4\frac{7}{8}$ in.

These reliefs (Nos. 18-26) are all cast in coarse plaster, and are evidently designed to be applied as ornaments to a flat surface. In the *Antiquités du Bosphore Cimmérien*, pll. lxxvii., lxxv., lxxvi., and *Compte Rendu*, 1868, p. 59, pl. ii., are other very similar figures, which were found in

1832 in a tumulus near Kertch round a wooden coffin, the sides of which they had evidently decorated. The Tragic and Gorgon's masks engraved, *Antiq. du Bosphore*, pl. lxxv., very closely resemble those here described. It is clear from various passages in ancient authors that plaster of Paris was used for casting by Greek sculptors, but from the perishable nature of this material very few specimens have been preserved. See Perkins, *Du Moulage en Plâtre chez les Anciens*, Paris, 1869.

(27) Grotesque figure (Medusa?). Her elbows rest on her knees; both hands raised and stretching out side-wards the corners of her mouth; the tongue hanging out of the mouth; two long pendulous objects fastened by a knot on the breasts; long hair falls on her shoulders. Height, $4\frac{1}{8}$ in. *M. Micali*, *Monumenti Inediti*, pl. 51, fig. 11.

(28) Hand covered with the *cæstus* used by pugilists. Length, $4\frac{3}{4}$ in. *T.*

(29) Strainer. At the insertion of the handle a group of two combatants, one of whom appears to be dragging the other by the hair. This terracotta appears to have been copied or modelled from a strainer in metal. Diam. $5\frac{7}{8}$ in. *Cales (Calvi)*. *Castellani*.

(30) Circular plate, on which are represented in relief a variety of symbols, which are probably all of magical import. They may be thus described. In the centre of the plate is a disk, on the right of which are a *caduceus*, a club, a trident, and a thunderbolt (?); and on the left a thunderbolt, a torch (?), a fork (?), and a ladder. Below the disk is a lyre, on the right of which are a bunch of grapes and two unknown objects; on the left a pair of cymbals (?), a right hand, and a spindle with flax wound round it; below the lyre are a bow (?), an oblong object marked with three rows of dots; on the right a pair of tongs; and on the left a drinking horn (?). Above the disk is a *kalathos* (?); above which is a head to the front between two tall two-handled vases. On either side of the vases stands a sheep turned to the left; next to the sheep, on the left and above the ladder, is perhaps a shell; above this row is a star, on the right of which is a crescent; between the star and crescent are three unknown vertical objects. Among the symbols grouped together on this terracotta may be recognised the attributes of Zeus, Poseidon, Hermes, Herakles, Apollo, Artemis, Hephaistos,

Dionysos. This terracotta is published by O. Jahn, in a Memoir on the Evil Eye, *Verhandl. d. k. sächs. Gesellschaft d. Wissensch.* Leipzig, 1855, p. 52, pl. v. fig. 3, who thinks that the symbols represented are of magical import, and directed against the Evil Eye. See also Stephani, *Acad. Scient. Imp. St.-Pétersbourg*, 1849-1855, p. 1. Diam. $4\frac{5}{8}$ in. *Bequeathed by Sir Wm. Temple.*

(31) Fragment of terracotta figure. The left elbow of a draped figure leaning on the abacus of a column inscribed ΔΑΝΑΗ ΤΑΦΗ. Height, $6\frac{5}{8}$ in. *Smyrna. G. D.*

(32) Grotesque mask in high relief. The hair rough and bristling; the beard in long parallel furrows. Above, in raised letters, ΕΚΑΤΑΙΟΥ. Perhaps this mask represents Phobos, Terror. Height, $6\frac{1}{4}$ in.

(33) Similar mask. The head wreathed with ivy-leaves. Above, ΕΚΑΤΑΙΟΥ. These masks have been broken off from large circular vases, round the rims of which they must have been placed looking inwards. Numbers of them were found in clearing out the subterraneous galleries on the site of the Mausoleum, and they occur not unfrequently in ancient sites on the west coast of Asia Minor. They belong, probably, to the third century B.C. (See Conze in the *Verhandlungen der Deutschen Philologen*, 1865, p. 140, pl. 1.) Height, $4\frac{1}{8}$ in.

A collection of Tragic, Comic, Satyric, and Dionysiac masks. Most of these are small, and are pierced over the forehead with two holes, which show that they have been suspended as *oscilla*. (See *Guide to Græco-Roman Sculptures*, Part II. No. 131.)

(34) A Dionysiac mask, with traces of colour.

(35) A series of masks, *personæ*, such as were worn by actors.

(36) A Tragic mask which, being life-size, may have been actually worn.

(37) A series of waterspouts or gurgoyles in the form of comic masks.

(38) Mask in the form of a female bust, as far as the waist. On her head a *stephanos*, from which a pendant falls on each shoulder; in her left hand she holds a cock; in her right an egg or fruit; the right side of the body is naked. On the left shoulder and side is drapery. The crown is painted yellow, the hair black, the face red, the eyebrows, and pupils of the eyes, black. For the symbolic

meaning of the egg on sepulchral monuments, see E. Curtius, *Arch. Zeit.* 1869, p. 12. Height, 1 ft. *Tanagra*, in *Bœotia*.

(39) Mask in the form of a bust of bearded Dionysos as low as the waist. In his right hand an egg or fruit; in his left a *kantharos*; his right side is naked; his left draped; on his head is a *stephanos*, from which pendants fall on each shoulder. His face and body are coloured; the upper part of the crown is ornamented with a network of diagonal red lines; the same ornament appears on the pendant, which has a border of blue. In very fine condition. Height, 10 in. *From Athens; probably found at Tanagra*.

(40) Drinking bottle. On each side a figure of Scylla. In her right hand a sword; in her left the scabbard. Below her waist issue two curling fishes' tails, ending in dogs' heads; in front of her spring the foreparts of two dogs; below are two dolphins. Height, $11\frac{1}{4}$ in. Cat. Dur. No. 1550.

(41) Drinking bottle, with relief: Bellerophon on Pegasus slaying the Chimæra. He wears a *petasos*; a *chlamys*, fastened on the neck, flies behind his back. The same design is repeated on the other side of the bottle. Height, $9\frac{1}{4}$ in. *Blacas*.

ON TABLE CASE B.

(1) Select terracottas from Tanagra, in Bœotia, remarkable for beauty of composition and fine condition. They are further interesting as representations of costume and other details of real life. Their date is probably from B.C. 330 to B.C. 300. Among the specimens in this case may be especially noticed an old nurse holding a child in her lap, a boy, on whose body the original flesh-coloured glaze still remains, and a female figure holding a fan, down the centre of whose *chiton* is a broad blue stripe; over this she wears a *peplos*, of which the original colour was probably vermilion. For terracottas of this class, see L. Heuzey, in *Monuments Grecs* (Association des Études Grecques), 1874, No. 3, pl. i. pp. 1-28; and R. Kekulé, *Griechische Thonfiguren aus Tanagra*.

(2) Terracotta group of two female figures playing with

astragali, knuckle-bones. The right arm of the figure on the left is restored. This group is remarkable for the beauty of the composition. The subject is one which not unfrequently occurs in ancient art. In the Museum at Naples is a monochrome drawing on marble, by an Athenian artist, in which two of the daughters of Niobè are represented playing with *astragali*, and there are extant several figures in marble, which are all probably copies from some celebrated original. Among existing terracotta figures belonging to similar groups may be mentioned one from Cyrene, Wall Case 50, *ante*, p. 28, No. 218; one in the Gazette Arch. ii. pl. 8; and another in Schöne, Griechische Reliefs, pl. 37, No. 144. The group here described is engraved in the Gazette Archéologique, ii. p. 97, and by Heydemann, Winckelmannsprogramm (Halle), 1877, pl. 2, fig. 1. See also a terracotta figure from Tanagra, Heuzey, Monuments Grecs (Association des Études Grecques), 1876, No. 5, pl. 2, fig. 3. *Capua. Castellani.*

ON CASE F.

A case of select terracottas containing the following:—

(1–9) Nine draped female figures from the Cyrenaica, of which two probably represent the Muse Polyhymnia. Traces of colour appear on the drapery of several of these figures.

(10–18) Nine draped female figures from Southern Italy, among which are three winged Victories; the lower half of the body enveloped in a mantle.

ON CASE I.

A case of select terracottas containing the following:—

(1) A nude figure of Aphrodite crouching, and holding in her right hand an *alabastos*, from which she is about to anoint herself with oil.

(2, 3) Two female figures draped to the feet and dancing. *Cyrenaica.*

(4) A female figure seated on a rock, on which her left hand rests. Her body is enveloped in an ample mantle, which covers the back of her head and both hands. *Ruvo. Bequeathed by Sir Wm. Temple.*

(5) A group of two draped female figures, one of whom is playing on a *tympanon*, and seems moving to the right. Her companion, who wears a mantle passing across her

body over her left arm, and whose head is veiled, has her right leg advanced as if moving to the left. On the left of the figure playing on the *tympanon* is a square altar, beyond which is seen a fluted column without a capital, perhaps to indicate a temple. *Athens*.

(6) Leda with the swan, which she presses with her right hand against her right hip. With her left hand she holds up above her head the end of her mantle, which passes round her back, falling over her left leg and thigh and right arm. This figure is remarkable for the beauty of the modelling. *Athens*.

(7) A draped female figure. Found in the *temenos* of Demeter, *Knidos*. C. T. N. Newton, *Hist. Disc.* i. pl. 59, fig. 3.

(8) Another. *Melos*.

(9) Another. *Kameiros*.

(10) Another. *Athens*.

(11) Ariadne (?), clad in a talaric *chiton* and *diploidion*, over which is a panther's skin, *pardalis*. The *chiton* is painted red, with a broad border of blue and purple; on her head is a wreath, of which the long ends hang down on each shoulder.

(12) The Muse Erato playing on a lyre. She wears a *chiton* and mantle; her head is crowned with a *stephanè* ornamented with a row of feathers set upright, the trophy of the victory of the Muses over the Sirens.

(13) A *lekkythos*, on the front of which is modelled in relief the infant Dionysos standing within a frame of ivy leaves, which seems to represent a bower; he wears a talaric *chiton* clinging to the body; in his right hand is an *oinochoè*; on his left arm he holds a cornucopia; on his head is a high crown. The *chiton* of this figure is painted white with stripes of red; his hair, lips, and crown red; the base on which the figure stands is blue with a red stripe. The colours are remarkable for their preservation. For other vases of this class, see *ante*, p. 32, Nos. 249–252, and Treu, *Arch. Zeit.* 1876, pp. 39–45. *Capua*. *Castellani*.

(14) A *lekkythos*, on the front of which is modelled in relief a youthful head surmounted by wings; the hair, which flows down on each side of the face, is painted yellow, the wings blue; the head is set in a border painted blue on each side of the face. These colours are remarkable for their preservation; the back of the *lekkythos* has an

anthemion painted in red on the usual black varnish of fictile vases. *Athens*.

(15) An Archaic figure of Aphroditè, similar to those described in Wall Cases 44, 45, Nos. 29, 30. In her right hand she holds a hare (?) pressed against her bosom; her talaric *chiton* is painted red; the left arm and shoulder are painted green. *Kameiros. S. & B.*

(16) An Archaic female figure seated on a chair; of the same type as No. III., *ante*, pp. 2, 3; her feet on a footstool, which has been painted red. She wears a talaric *chiton* and a mantle drawn over her head; the mantle is painted red on the left side below the hip and on her head. *Kameiros. S. & B.*

ON CASE N.

A selection of terracotta figures of actors:—

(1) A comic actor in the character of Herakles. Height, $3\frac{1}{2}$ in. *Melos. T. B.*

(2) A comic actor, in the character of Seilenos, nursing the infant Dionysos. Height, $3\frac{7}{8}$ in. *Melos. T. B.*

(3) Comic actor, nursing a child. Height, 3 in. *Athens.*

(4) Grotesque figure, standing; probably an actor, in female attire. On his head a *modius*, or crown, which has been painted with ornaments in red. Height, $5\frac{5}{8}$ in. *Athens.*

(5) Another actor in female attire; wearing a talaric *chiton* with mantle wrapped round body; long tresses fall on each bosom. *Cyrenaica.*

(6) Another, in the character of an old woman, wearing a *chiton* girt at the waist. *Cyrenaica. Presented by A. W. Franks, Esq.*

(7) Actor, winged, draped, and crouching, with right hand enveloped in drapery and left hand on left knee. *Ruvo. Bequeathed by Sir Wm. Temple.*

(8) Actor, standing, draped round body, and wearing a double crown; both arms and hands enveloped in drapery. *Ruvo. Bequeathed by Sir Wm. Temple.*

(9) Actor, seated on cube; right hand raised to cheek; left hand placed on left knee. *Cyrenaica.*

(10) A comic actor, bearded, and wearing a *progastridion* or false stomach. Height, $5\frac{1}{2}$ in. *Capua. Castellani.*

(11) A comic actor, seated on an *amphora*. Height, 4 in. *Pourtales. Cat. Pourt. p. 153.*

(12) A comic actor, wearing a jerkin reaching halfway down the thighs, over which is a mantle fastened by a *fibula* in the centre of the breast. Height, 5 in. *Cyrenaica. G. D.*

(13-17) Five figures of actors, the four largest of which were found at Canino, and have been thought to represent four characters in the *Fabulæ Atellanæ*, a kind of coarse and rude comedy which was cultivated in Campania. The tallest of these figures has been thought to represent a Glutton; the next in scale a Parasite; the figure hiding a purse under his cloak a Thief; and the fourth figure a Miser. These attributions are, however, disputed by M. Herz (*Archäol. Zeitung*, 1874, p. 118), who inclines to connect these figures with the Roman comedy rather than with the *Fabulæ Atellanæ*. These terracottas are remarkable for grotesque force and originality. Thompson, *Castellani Collection*, pl. xvi. xvii.; *Arch. Zeit.* 1874, pl. xii.

(18) Grotesque bust wearing collar with pendant *bullæ* painted red; cheeks painted red. *Cumæ.*

(19) Actor, standing, draped, and wearing *progastridion* or false stomach. Some object (a *cista*?) hangs from his right hand.

(20) Comic actor seated on an altar, on which his right hand rests. His head is turned to the left, with the left hand advanced. From the action of this hand and the expression of his mask, he appears to be under the influence of violent passion. He wears a tight-fitting jerkin, reaching half down the thigh, under which is an inner garment with sleeves. His waist is girt with a cord; on his feet are sandals; a mantle is thrown over his left shoulder. His head is crowned with a wreath, *stephanos*, round which is twined a fillet painted blue; the mask and wreath are painted red; his hair, probably a wig, is brown; he wears a false stomach, *progastridion*. The back of this figure is pierced with four holes, below which is attached a handle; above the left hip is a very short spout; this figure must, therefore, have been used as a vase of some kind, perhaps a rattle, *krotalon*. It is in fine condition, having only lost the fingers of the left hand. Height, $4\frac{7}{8}$ in.

A guide to the second vase room in the Department of Greek and Roman
Antiquities British Museum

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